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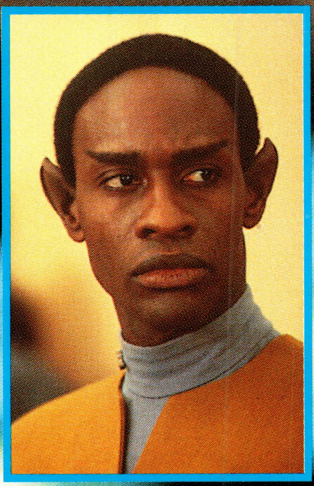

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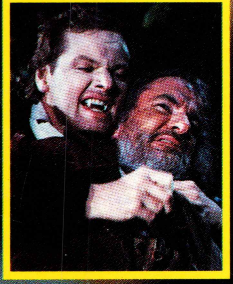

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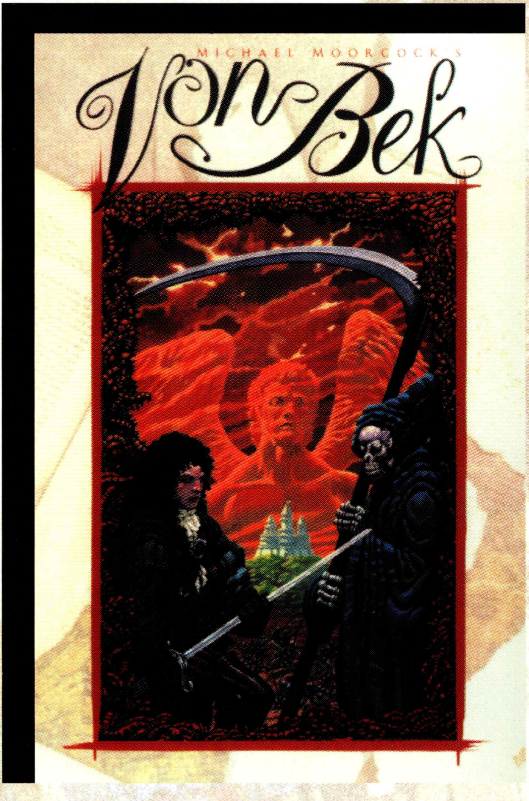

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January
Written by Michael Moorcock. Cover art by Janet Aulisio. Hardcover omnibus with dust jacket. ISBN 1-56504-177-1
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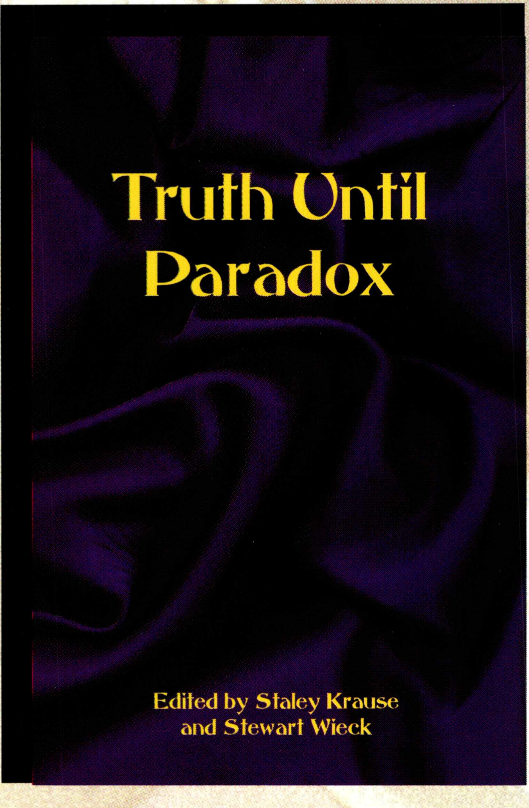

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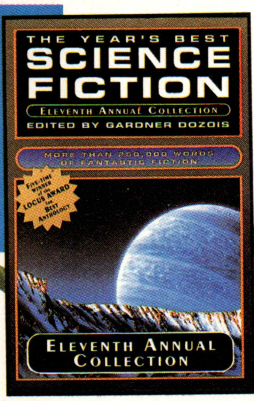

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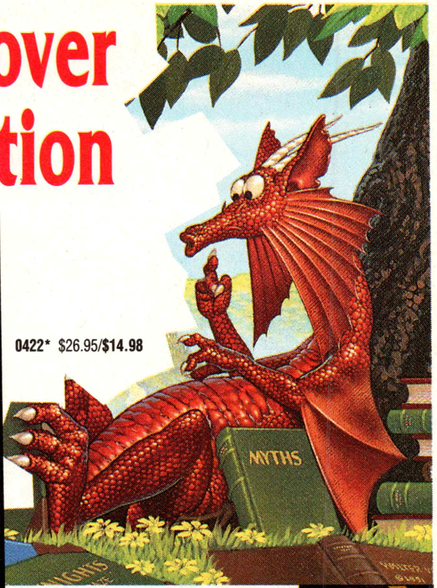

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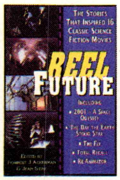

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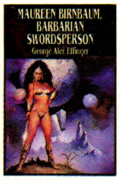

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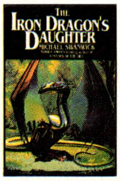

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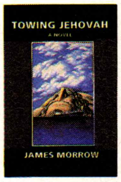

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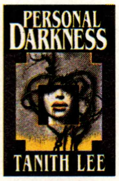

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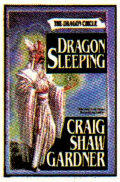

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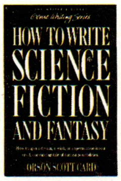

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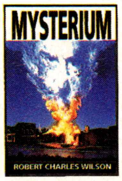

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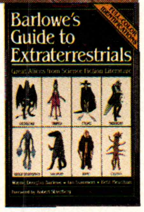

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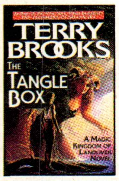

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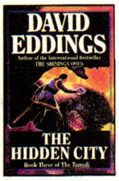

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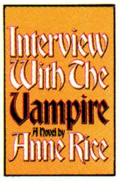

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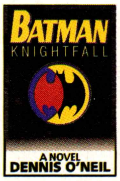

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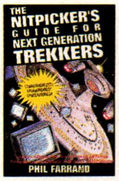

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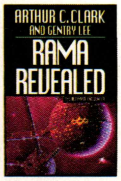

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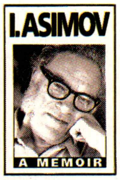

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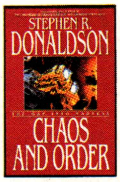

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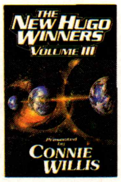

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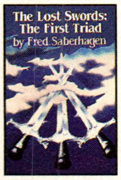

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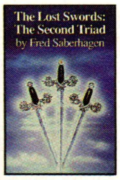

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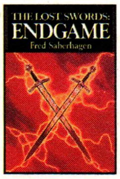

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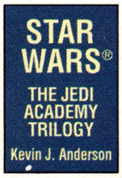

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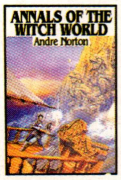

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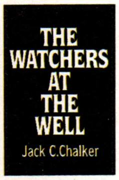

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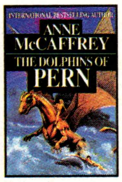

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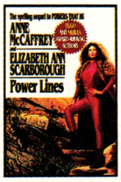

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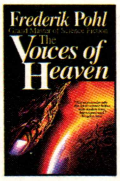

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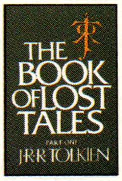

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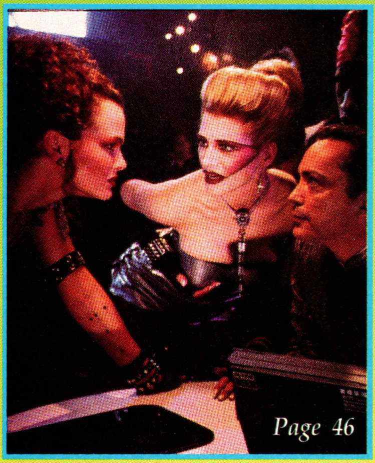

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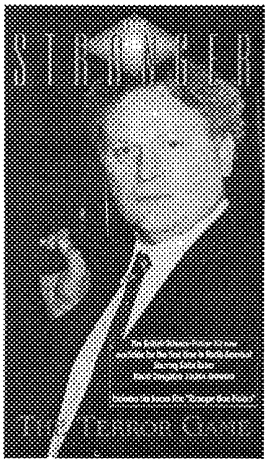

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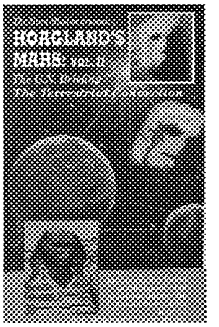

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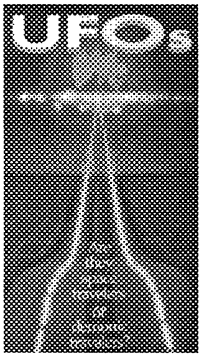

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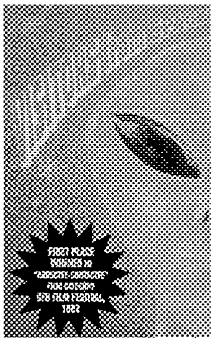

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## Editorial

APPROPRIATELY ENOUGH, for this issue featuring coverage of the William Gibson-Keanu Reeves film *Johnny Mnemonic*, I have just spent the last eight hours (time when I should have been writing this editorial), with my head stuck in cyberspace.

As you know—particularly if you are one of the people who have written to me in the last few months—I'm quite attentive to my electronic mail. In the time it takes to answer five letters of the variety that arrives by U.S. mail, I can handle twenty or more e-mail letters, which makes me ever grateful to the fine folks at the Dorsai Embassy—my Internet provider, named after the race of alien warriors created by SF novelist Gordon Dickson.

Well, I finally decided to get a bit beyond using the Internet as a mailbox yesterday; I acquired a copy of Mosaic, software developed at the University of Illinois that allows you to explore the Internet as if you were turning the pages of a book. Mind you, unless you are lucky enough to have a broadband, direct link to the 'net, these pages turn v-e-r-y s-l-o-w-l-y—but it is, nevertheless, amazing to see what riches are on the Internet already, with only a very small percentage of the population wired into it.

Almost as soon as Mosaic was up and running, I discovered Headspace, a series of "pages" on the Web relating to Thomas Dolby, whose most recent musical work is the soundtrack of *The Gate to the Mind's Eye*, a wonderful free-form cyberfantasy that we cover in this issue.

Even though I have the tape, I downloaded a soundfile and an animation to play on my computer, and read that Dolby's company is now working on the interactive soundtrack for a game based on the great, and distinctly weird, 1974 film *The Conversation*.

A little more point-and-click, and I was off to visit the pages that our techno columnist, Jeffrey Frentzen, designed and maintains for his daytime employer, a computer magazine publisher; from there, I clicked out to Boulder, Colorado and found myself in the home of the McBryan family—Dad is a scientist, heavily involved in information networks; the McBryans have a fat 155 million bits-per-second interface connecting their home computers to the Internet, and visitors are recieved there twenty-four hours a day, to learn about the uses of broadband technology in everyday life, and to enjoy the sports pages of Oliver A. and Oliver C. McBryan (the three women of the house dislike computers, except as aids to their work). On his page, the younger Oliver mentioned that Dr. Fun—an on-line daily cartoon—was his favorite Web spot; of course I had to check that out (good, but I'll have to see some better cartoons before I can say it is my favorite). On Dr. Fun's page, I found an Easter Egg. I didn't know what an Easter Egg was, so I went to the Easter Egg page, which explained all about the First Internet Easter Egg Hunt, and that if you could find more of the fifty Easter Eggs spread across the Internet than anyone else, you would win big.

The contest was sponsored by a group called Straw Dogs, so I clicked on their name to get to the Straw Dogs page. The Dogs, if I have to guess, is some university club/cult; three members maintain pages, and they all had excellent pointers to other great pages, as well as to another group, KGB, who had their own list of favorite pages, and on, and on.

I persevered, visiting the Science Fiction Resource Guide, then a virtual library with the full texts of 1800 books available for download (lots of Edgar Rice Burroughs), to the *Blade Runner* page, to the *Highlander* page, to the *Late Night with David Letterman* archives, to Pizza Hut (yes, you can order Pizza on your PC), to several *Pulp Fiction* pages (the best one is in Norway), to the Profanity and Insult Server (a different cuss every time you click your way in), to the Anna Nicole Smith House of Worship, and to a dozen places you don't even want to hear about, unless you can go there right away. Before I knew it, the sun was up, and this editorial was not yet written.

The source of my reluctance? Well, I suppose that I wish that I could make the pictures on these pages move, or make the words speak to you. That's not quite how it is on the Web—yet. But, to paraphrase those AT&T ads, it will.

And perhaps the most marvelous thing about it is that this technology will make publishers out of everyone who has something to communicate—the old distinction between performers, writers, and artists and the people who are the market for creative works will no longer hold true. Do you want to be a writer? Then write, and release it on the 'net. An artist? Transfer copies of your work to the 'net—or make the communications screen your canvas. Global exposure will be available for anyone who feels they are worthy of the world's attention.

But, like Dicken's dream of Christmas future, these are not the things that necessarily will be. They are the things that could be—the technology already exists, but the will to implement that technology in a way that will benefit all people, instead of a powerful few, is lacking. Unfortunately, from where we now stand, the world of *Johnny Mnemonic* may be the more likely scenario.

**—Ed Flixman**

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Dear Ed,

Whilst holidaying in the States this summer I picked up a copy of your publication and thought you may be interested in the views of someone from the other side of the pond. On the whole I can honestly say that I enjoyed the magazine. The articles in it covered a much wider spread than other U.S. sci-fi media magazines, and the subject matter covered was dealt with intelligently. I particularly enjoyed the interview with Peter Cushing, rather timely considering his sad loss. My only complaint would be that I would have liked more—a little bit about his other work (such as his time as Dr. Who) would have been nice.

The other improvement that sprang to mind was that there was a lack of features on anything British! I know that there seems to be a dearth of new British sci-fi but there are plenty of old ones to dip into. Things like *The Prisoner* and *The Avengers* spring to mind. There is also *Doctor Who*, arguably the world's most popular sci-fi program. Keep up the good work and I look forward to reading your magazine when I'm on holiday next year!

Dan Muncaster-Ross

*Dan, we're working on getting a greater quantity of issues shipped out to "old blighty," so you may not have to wait so long (viva free trade!). At any rate, we at least hope you see your letter! As for the good Doctor, and your countrymen's other fine sci-fi exports, keep watching these pages!*

Dear Editor,

Is there a known release date for the first movie of the next *Star Wars* trilogy, or is the rumor even confirmed? I love your magazine and especially enjoyed your *Star Trek* coverage, and your notes on the *Street Fighter*-type movies.

Troye Gerard

*The most likely release date for the next* Star Wars *film is May 25 of 1997; more details appear in this issue's "Future Shock" column.*

Dear Flixman,

I feel compelled to thank you (and your mag) for the delightful piece on Peter Cushing. When I was young(er), I just loved him and Christopher Lee. My friends and I would all go together to see the latest Hammer film, usually at the drive-in. It wasn't until I saw the recent *TV Guide* article with Christopher Lee that I found out Mr. Cushing had died this past summer. So I'm especially pleased to see him remembered in your mag. Those flicks were such fabulous fun.

I also read (and greatly enjoyed) your column in *Science Fiction Age*. This is turning out to be an exciting year for SF. Actually, I'm thrilled to see SF come back into vogue. I really believe SF allows the science-illiterates of our world a glimpse into a different future and, more importantly, may lead to a better appreciation of science in general.

*The Sci-Fi Channel dedicated a week to the horror films of Peter Cushing who passed away August 11.*

Tell me, is it wonderful to be working at something you so obviously have a passion for? For so many of us, our heart's desires lie outside the workplace. I'm envious of those who have combined their vocation with their avocation.

Karen Rachal

*Our sentiments are with yours. And, yeah, we like our work!*

To: flixman@dorsai:

I was reading the brief article on *Star Trek: Voyager* in your December, 1994 issue (pp. 60 and 61). In this article, you said that Doc Zimmerman would appear only on the holodeck, because he is a hologram. However I have heard from the rumor mill on American Online that he will be a small baseball-size projector that will allow him to move around the ship freely. Now this may be wrong, but I thought you should know as this makes much more sense dramatically.

Andrew Hintz

*An arrangement similar to what you describe has been in use for Arnold Rimmer, the holographic character in the British TV series* Red Dwarf*—but such technology is not available to the crew of* Voyager. *At least in the first episodes, Zimmerman will be confined to a sickbay equipped with holodeck technology.*

Dear Ed:

The letters to the editor are typically glowing about what a wonderful job you guys do, and I myself, do agree. However, in the most recent edition of your magazine, J.B. Mauceri's article on *Frankenstein* left me a little amazed. The article itself was fine; it was a reference to Stephen King that amazed me. The article made mention of *Shawshank Redemption*, 'a film based on Rita Heyworth and the *Shawshank Redemption*'; 'a story from *Four Past Midnight*.' Excuse me! This story was from *Different Seasons* as all King fans and many others would know. And while J. B. Mauceri may not be among the fanatical fans, I would think that facts such as these would be checked before going to print. I mean, mistakes are made and all, but it isn't all that hard to find information on S.K., now is it?

Anyway, all in all, a fine issue as usual!

M.L. Goforth

*We'd like to count ourselves as King fans, but the man writes 'em faster than we can read 'em...still, our apologies for the error. We were about to suspend lunch privileges for our fact-checkers, until one of them pointed out that you misspelled "Hayworth."*

Dear *Sci-Fi Channel* Mag,

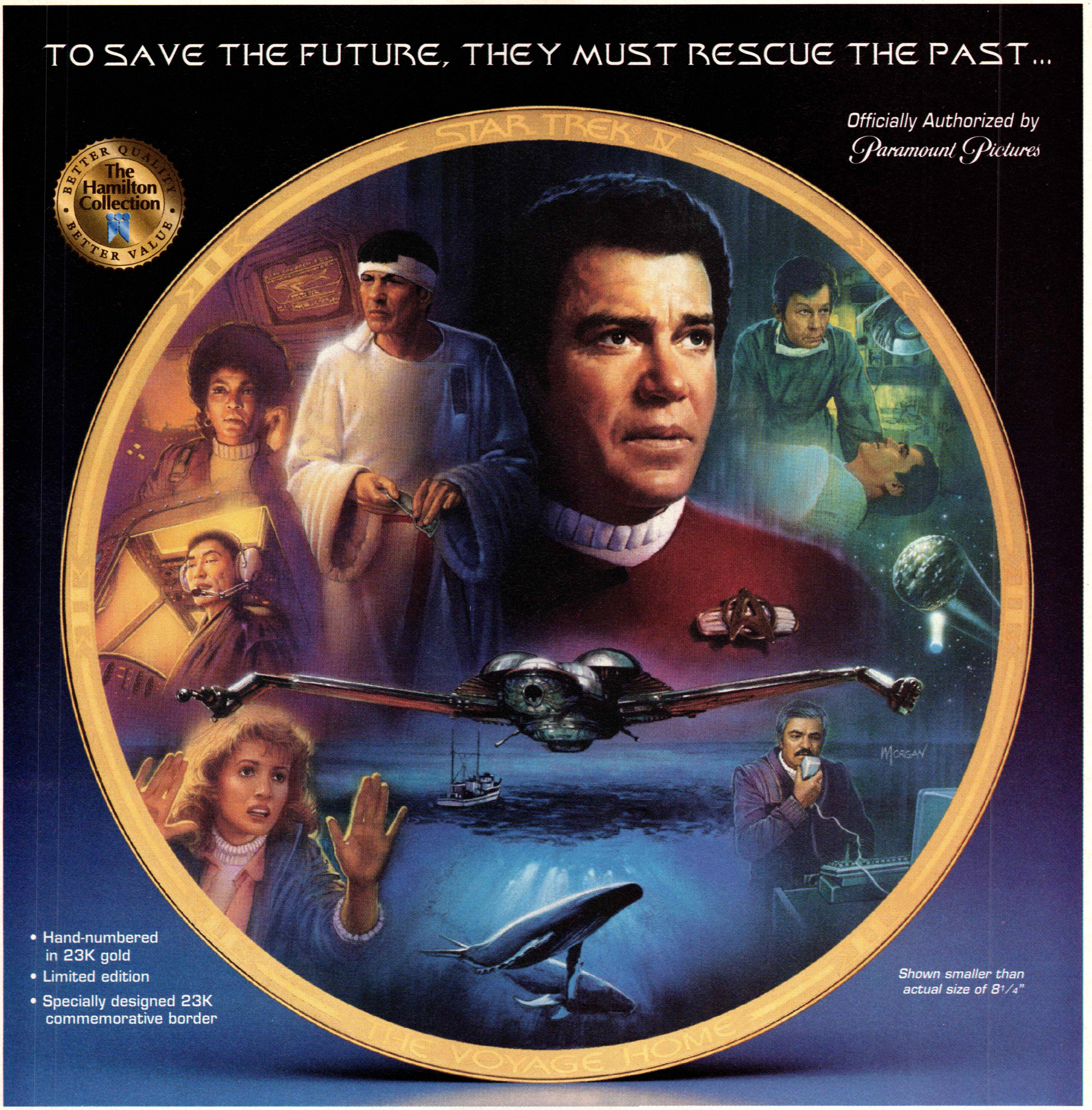
I read the letter to the editor about the guy who had seen a movie a long time ago and couldn't remember the title. Well, I have a similar problem; in the late '70s, I remember seeing a movie on a local station, and I, too, can't remember the title. It was a feature-length claymation movie, and some of the main characters were a vampire, Frankenstein's monster, a rather voluptuous blonde woman and some other scary characters. It contained some black humor and was not unlike Tim Burton's *The Nightmare Before Christmas*. Does anyone on your staff remember seeing this movie?

Kathy Evanson

*Sure we do! Boris Karloff and Phyllis Diller were the vocal stars of* Mad Monster Party*—which, by the way, was puppet-animation, not claymation.*

**Corrections:** *In our December issue, the following bylines were omitted in our video review column:* The Monster and the Girl *was reviewed by Bob Stephens, and* Giant Robo *was reviewed by Emru Townsend.*

*Our apologies to readers who were unable to reach us in early November, when our Internet provider underwent a major upgrade. Our e-mail is now working better than ever; flixman@dorsai.dorsai.org is the address—include your name and city of residence if you would like your letter published! Address all paper correspondence to Sci-Fi Entertainment, 457 Carlisle Drive, Herndon, VA 22070.*



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### By Morgan Weistling

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# The Sci-Fi Channel revives *The Twilight Zone* and gives birth to *Mysteries, Magic and Miracles.*

BY MAX LANSING

"YOU'RE TRAVELING THROUGH another dimension, a dimension not only of sight and sound but of mind; a journey into a wondrous land whose boundaries are that of imagination. That's the signpost up ahead—your next stop, the Twilight Zone." And now the only stop for *The Twilight Zone* is the Sci-Fi Channel, the exclusive source for all five seasons of Rod Serling's legendary series, including 136 half-hour episodes and 18 rarely seen hour-long shows. Beginning with an all-day marathon on January 1 (bookended by a *Twilight Zone* special at 10 a.m.[all times mentioned are Eastern Standard time] and 2 a.m.), The Twilight Zone can be seen seven days a week at 7 p.m. and 11 p.m., only on Sci-Fi.

*The crew is* Trapped in Space *on a stricken shuttle bound for Venus, and must decide which of the six will survive.*

The Sci-Fi Channel complements this classic series with riveting new original productions:

*Trapped in Space* is a Planetary Premiere movie, starring *Melrose Place*'s Jack Wagner and Kay Lenz. Based on a novel by Arthur C. Clarke, this original film, produced exclusively for Sci-Fi Channel, is set on a shuttle bound for Venus. When the spaceship suffers a meteor strike, it is left with only enough oxygen for one person to survive. Faced with this life-or-death situation, the six-person crew must choose between murder and suicide. *Trapped in Space* airs Saturday, January 21 at 8 p.m. and 12 a.m.; Sunday, January 22 at 4:30 p.m. and Saturday, January 28 at 4 p.m.

Sci-Fi explores the unsolved and unexplained on the new, original series *Mysteries, Magic and Miracles*. Shot entirely on location, the show uses documented reports, eyewitnesses, and never-before-seen photos and video to help world-renowned experts investigate a myriad of topics. *Mysteries, Magic and Miracles* travels the globe in search of the world's most baffling stories and events—from the mysteries of Egypt to the magic of the Far East, from angels to vampires, from ancient legends to modern breakthroughs.

Producer Jim Romanovich recently sat down with us to discuss his new show, which satisfies his "driving curiosity to know more about the world and universe we live in."

"Discovering the boundaries of the universe is an amazing quest," says Romanovich of the premise of *Mysteries, Magic and Miracles*. "Do you realize how small and inconsequential this planet really is, let alone our entire solar system? It makes me wonder what else is out there. What is our ultimate purpose as humans on this earth? Is there a 'next' life? Or do we just cease to exist? These are some of the questions we will be exploring in the show."

Production duties bring Romanovich close to his subjects. "Some topics we are now beginning to tackle on camera involve us as witnesses or subjects," he remarks. "We just taped a session on past-life regression, and it was pretty incredible. I had my aura read on one show and it's amazing how insightful our guests are; she was nearly dead-on every time."

But Romanovich and his staff are no starry-eyed innocents; they take pains to ensure the program is grounded in reality and scientific fact. "I'm reading up on a guy who can debunk all of these mystic charlatans who claim to bend spoons and levitate objects," he notes. "We can't be so accepting of everybody who says they have a vision. Our show wouldn't be taken as seriously if we were to claim everything is a miracle or a mystery. Many of these fakers take advantage of a lot of people, especially people of strong faith who do believe in the good of others. The purpose of this series is not to criticize but to explore. The moral to our show is to give people a sense of hope that miracles do exist, mysteries are being discovered, and that life itself can be wonderful."

The host of the new Sci-Fi Channel original is *The Avengers*' Patrick Macnee. Romanovich explains, "There

*Continued on page 73*

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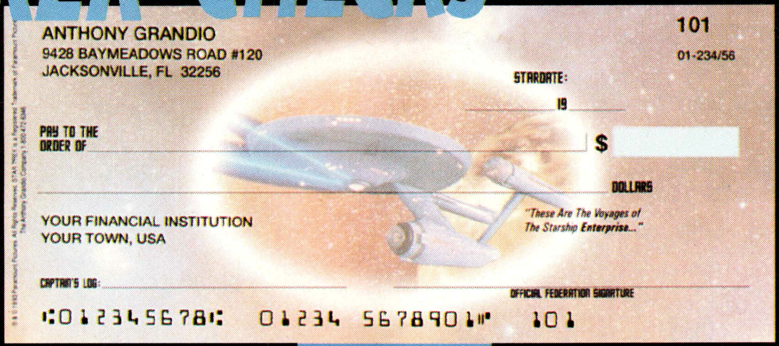

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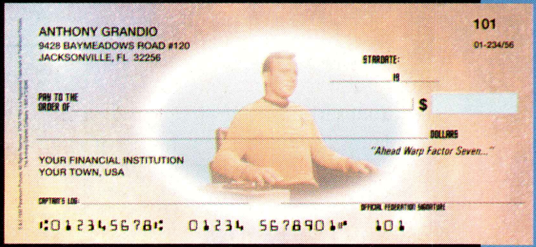

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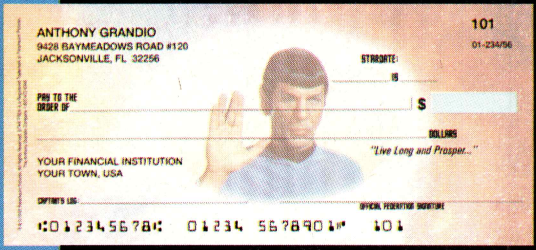

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# Gamers should prepare to battle it out on the electronic frontier.

BY JEFFREY FRENTZEN

TEENAGERS CAN PLAY A SPACE ADVENTURE with surprisingly realistic 3-D graphics and surround sound…just by tuning in a local cable-TV channel. At work, executives take a break from their spreadsheets to indulge in a bit of *Doom*, an ultra-violent game set deep inside the caverns of Mars, which distracts office workers every day. The popularity of on-line electronic entertainment is growing as fast as cable companies, electronic-data service providers, and regional Bells can unroll the wire needed to connect us.

Increasing numbers of individuals, as well as business and government organizations, are being attracted to the "virtual community," a series of worldwide linked networks known as cyberspace. These networks let these people relate directly with each other, rather than having to depend on the few established mass-media providers, such as for-profit television networks and newspapers.

*Doom*, id Software's successful shoot-'em-up, won't win awards for content, but a multi-player version of the game is on-screen daily in corporations across the country. Computer-systems administrators at these organizations may not like it, as the networked version of *Doom* hogs memory and has been known to bring down a local-area network; but workers with sympathetic bosses really get into the act, to the point of holding network-bound nationwide tournaments—the word "addictive" doesn't even come close to describing this.

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CELL 233

*RIGHT: Nintendo's* Donkey Kong Country *is the first in a series of video games that will be available as an interactive game on your TV. BELOW: id Software's* Doom *is a popular computer network game.*

Several other companies are vying for our attention in the network game market, as more people use their computers to go on-line—at home as well as at work. Apart from the phenomenon of people playing *Doom* on business networks, commercial on-line services have been attracting users with on-line gaming for years, and the worldwide Internet network is also host to real-time, multi-player gaming.

Electronic mail and data transfers are still the most common use of the Internet, but interactive use of the Internet is growing in popularity. Many university administrators have discovered that a large part of their bill for Internet access has been going toward MUDs—Multi-User Dungeon role-playing games. In these real-time games of sword and sorcery, a number of participants from around the corner or around the world get together on-line for lengthy sessions of interactive competition and community. These games, usually without graphics, animation or sound, use the sort of text-only interface that has long ago disappeared from the commercial gaming shelves, depend on descriptive phrasing to create the imaginary landscape in which their smash and bash scenarios unfold. (There are also "noncompetitive" MUDs, designed primarily for socializing and, in some instances, for learning in a "virtual university.")

Prodigy, GEnie, America On-line, CompuServe, and other commercial on-line services offer interactive gaming, although relatively few subscribers play. Until recently, access rates ranging from around $6 to as much as $20 per hour, could cause a devoted gamer to run up hundreds of dollars in connection charges playing the addictive on-line games, without even realizing it.

But the new cyber-universe of multi-player games has been undergoing a period of growth in the last year. Recently, on-line services have lowered their connection fees, and game play has correspondingly increased, as have the sheer numbers of

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people wired into the national networks. One of the newest on-line services, the ImagiNation Network (formerly Sierra On-line), exists solely to fulfill the wishes of on-line gameplayers and has a subscription base of over 15,000 users. Simutronics, a firm that designs game offerings available on several different commercial services, was able to generate over $1 million in business during 1994 with its *GemStone* fantasy role-playing game, available exclusively on GEnie. Early in 1995, Simutronics will debut their latest on-line creation, *Modus Operandi*, a multiplayer murder mystery.

Meanwhile the home video arcade continues to grow more sophisticated, and over the next year we will see faster, more powerful game systems from Nintendo, Sony and other vendors. Sega, now testing its pay-per-play, single-user Sega Channel in some American markets, has also entered the networked multi-player game market with its own on-line game service, using its Genesis game system and Catapult Entertainment's XBand video game modem. Subscribers use the $70 modem to compete against other opponents, playing top game titles in real-time over the telephone. Users have to pay a subscription fee of $8 a month for base service on the XBand network, but hourly charges are limited to local call tolls, where local access numbers are available.

The free Internet games, such as NetTrek and MUDs, and commercial on-line game services are both growing in sophistication and their popularity with gamers. These genres have been running along parallel tracks and seem likely to intersect on a nationally deployed high-speed network, probably a combination of the Internet and the rewired cable-TV and phone systems.

In the race to that crossroads, there have been some casualties. In August 1994, AT&T dropped out of its partnership with P.F. Magic to sell a network-based gaming device called the Edge 16. Also, the ImagiNation Network lost $11 million last year. It will take a completely renovated networking infrastructure to make this sort of social gaming common, by lowering its cost.

Cable-TV and phone companies are orchestrating a substantial rewiring of U.S. homes—replacing older, copper wiring with fiber-optic wires—and eventually subscribers will be able to play fully graphical networked games on their TVs. In the meantime, ADSL (Asymmetric Digital Subscriber Loop) technology could provide a solution until functional fiber-optic networks are in place. Bell Atlantic and other Baby Bells are experimenting with ADSL equipment to provide simultaneous video, data, and voice over regular copper telephone wire at very fast speeds.

It's exciting to think of all this technology at the touch of a remote control, but what kinds of games will be available? GTE will offer multi-player capabilities to some games on its not-yet-completed national network. A racing game, with the working title C.A.R.S., will let multiple players drive against each other, and a hockey game is also being designed.

Sega is also about to launch tests of a networked system that allows cable-TV subscribers bi-directional access to its game software. A step up from the current multi-player game system, which uses phone lines, the new service is able to provide speedy graphics over a fiber-optic network wired into the home. Subscribers use an on-screen menu to call up the desired software for interactive games. Practical trials of the system will begin this spring in Japan and continue for two years. Given a successful trial, multi-user games will no doubt be added to the services already offered to cable subscribers in the U.S. by the Sega Channel.

Sega is also planning to extend its cable-TV video-games channel to Spain by the end of 1995, which will let players access over 50 video games through a decoder. Sega is looking at providing games services by cable in a number of other countries; eventually, this may lead to a global gaming network.

In a future that revolves around the mass marketing of networked gaming, software developers will be under pressure to create games that can have two, ten, or even thousands of players. Game manufacturer Spectrum HoloByte is working on technology that would accommodate more than 1,000

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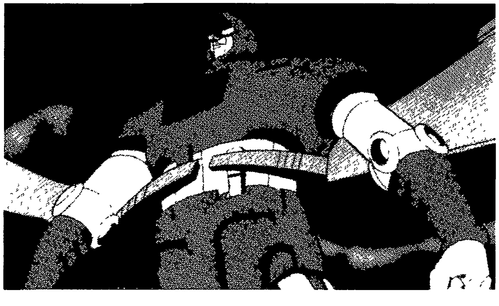

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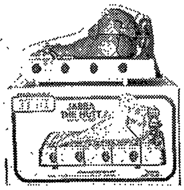

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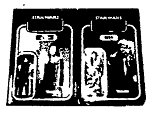

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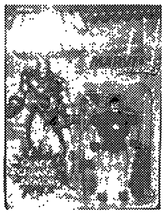

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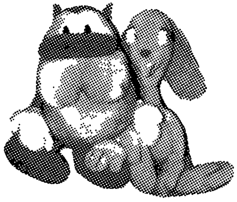

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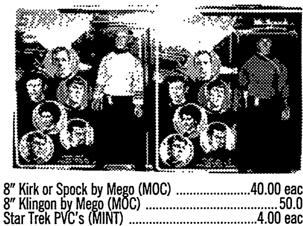

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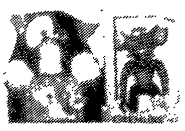

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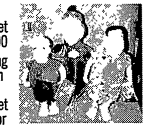

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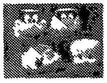

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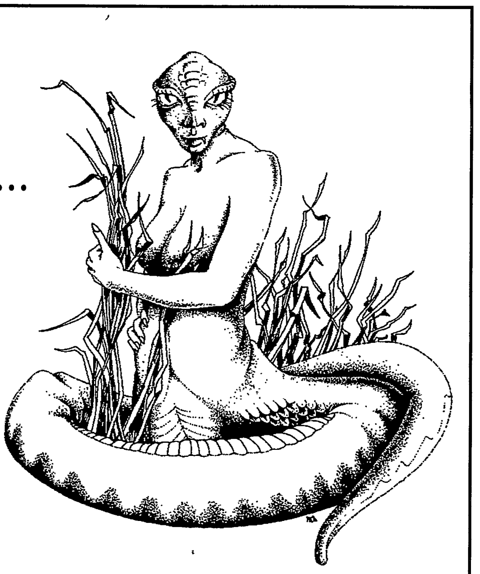

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gamers. Networked gaming should become more popular once voice communications can be incorporated in the software. Players will need a voice channel to talk strategy, resolve problems, and agree on ground rules for play, and this is in the pipeline as well.

Not surprisingly, the networked gaming bug is not limited to the core market, which consists of seven- to seventeen-year-old males. In Japan, airline travelers will soon be able to play interactive games on demand, to fritter away flight time. Nintendo and Matsushita Avionics Systems have joined forces to provide in-flight entertainment and information services to Singapore Airlines and Cathay Pacific Airlines. Nintendo will integrate its Nintendo Gateway System into Matsushita's interactive System 2000E Cabin Management/Entertainment system, giving airborne users the ability to select from a variety of video games on the Super Nintendo Entertainment System. The Nintendo Gateway System is already installed on planes operated by China Air, Virgin Atlantic, and Northwest, and in hotel chains.

Not all networked, interactive applications will be game-oriented; other companies are preparing more practical services. In 1994, Peapod Delivery Systems Inc. marketed software that let people do their grocery shopping on-line. And Federal Express now supplies software to its clients that allows them to track the progress of their shipments by modem. The Internet is increasingly in use as a virtual marketplace. Several electronic storefronts exist there and on the major commercial on-line services. Unlike CompuServe, Prodigy, and the other providers, the Internet does not yet have the kind of built-in data encryption and security systems to thwart "virtual bandits" from stealing credit card numbers. When that security arrives and is thoroughly tested, the idea of going down to the mall to buy merchandise may be on the way out.

In the educational arena, a few of the more sparsely populated states in the U.S. have created elaborate on-line services to bring the classroom to remote areas. The Iowa Communications Network (ICN), which is currently the largest municipal network in the U.S., consists of 15 million feet of fiber-optic cable and spans 126 sites in 99 counties. The ICN has "distance-learning" capabilities, which allows teachers to present lessons in the manner of a closed-circuit broadcast. In addition, participants in different locations can interact with instructors via both voice and video. The network was proposed because state government officials wanted to build an electronic industry that would create new jobs. Another distance-learning network, created by U.S. West Communications for the Glendale, Arizona high school district, serves 14,000 students in nine high schools. The fiber-optic network links the high schools and allows transmission of full-motion video and audio. Educators can hold a "virtual" class that connects to multiple sites. □

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# More excitement from Stan Winston, Harlan Ellison, and *Indiana Jones*!

By Robert Martin

**ARE YOU READY FOR *TANK GIRL*? The sexually aggressive, post-Armageddon, Australian punkette is almost ready for you, as United Artists places the finishing touches on the first feature film adventure of the comic heroine from the pages of the U.K.'s *Deadline* magazine. The year is 2033; ecological disaster has hit and, for the surviving few, water is the most precious commodity on the planet—so, of course,** the Department of Water rules the land. Rebecca Buck (Lori Petty of *A League of Their Own*), aka Tank Girl, with her friends Jet Girl (Naomi Watts of *Matinee*) and a band of half-kangaroo mutants that includes T-Saint (Ice-T of *Johnny Mnemonic*), rebel against the Department's tyrannical despot, Kesslee—the second sci-fi villain in a row for *Star Trek: Generations'* Malcolm McDowell.

*Lori Petty (left) stars as* Tank Girl, *with Naomi Watts as her pal Jet Girl in the sci-fi film based on the cult comic book.*

Director Rachel Talalay, who began her film career as a protegé of writer-director John Waters, has previously directed *The Ghost in the Machine* and *Freddie's Dead: The Final Nightmare*. The Jamie Hewlett-Alan Martin comic will be brought to life with the help of visual effects by brothers Bob and Dennis Skotak (*Terminator 2*) and makeup effects by Stan Winston.

The very same Stan Winston was recently approached for similar makeup duties on Jan De Bont's *Godzilla* epic for Tristar. He said he would only take the job if Digital Domain (the effects firm Winston holds in partnership with director James Cameron and with Scott Ross, the former head of Industrial Light and Magic) were granted the contract for the film's digital effects as well. After much back-and-forth, the contract was granted, the largest such deal ever made; of the film's estimated $100 million budget, close to half that amount will be devoted to the script's 500 effects shots—the most to ever appear in one film. Two other effects houses—Imageworks and Digital Image—will collaborate with Digital Domain on the immense project. Digital Domain recently completed effects work on the Tom Hanks film *Apollo 13*, based on astronaut Frank Lovell's memoir of the harrowing lunar mission, *Lost Moon*.

According to Harlan Ellison, the most significant event in science fiction publishing this winter will be a comic book. Ellison's *Dream Corridor* comic anthology series is soon to make its debut, and the controversial commentator of *Sci-Fi Buzz* (on the Channel every Sunday) and creative consultant for *Babylon-5* is not shy when he trumpets the book's importance: "Comics are one of the great American folk arts," says Ellison. "We gave this hungry wonder to the world; and of late all it's been used for is to showcase the muscle-bound adolescent stroke fantasies of self-anointed Generation-X butt-heads. The medium was meant for spiffier, nobler, cooler ends! *Dream Corridor* will use the art form at its full breadth and depth: the sweeping vistas of the motion picture, the emotional intimacy of the live theater and legitimate stage, the colorful canvas of animation and great paintings, and the plot intricacy and themes of eternal human values found in great books. Not to mention frying your eyeballs with the verbals and visuals of the best damned writers and artists in the game today."

Hyperbole? We think not! Anyway, the proof arrives in late January, when Dark Horse Comics will ship the premiere issue to comic and specialty shops.

On the dark side is *Tales From The Hood*, a collaboration among several of the new young black filmmakers of recent years—executive producer Spike Lee, writer-director Rusty Cundieff (*Fear of a Black Hat*), and producer-co-writer Darin Scott (*Menace 2 Society*).

The film opens with three young thugs, Stack (Joe Torry), Ball (De'Aundre Bonds) and Bulldog (Sam Munroe) heading to the local mortuary to retrieve some mislaid drugs, where they encounter the mortician, Mr. Simms (Clarence Williams III—*yes!* Link from *Mod Squad!*). Before the gangsters can cut and run, Simms has some stories to share—a few "tales from the hood"—fea-

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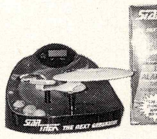
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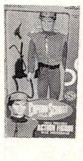
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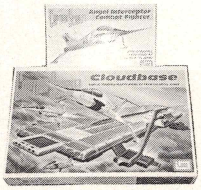

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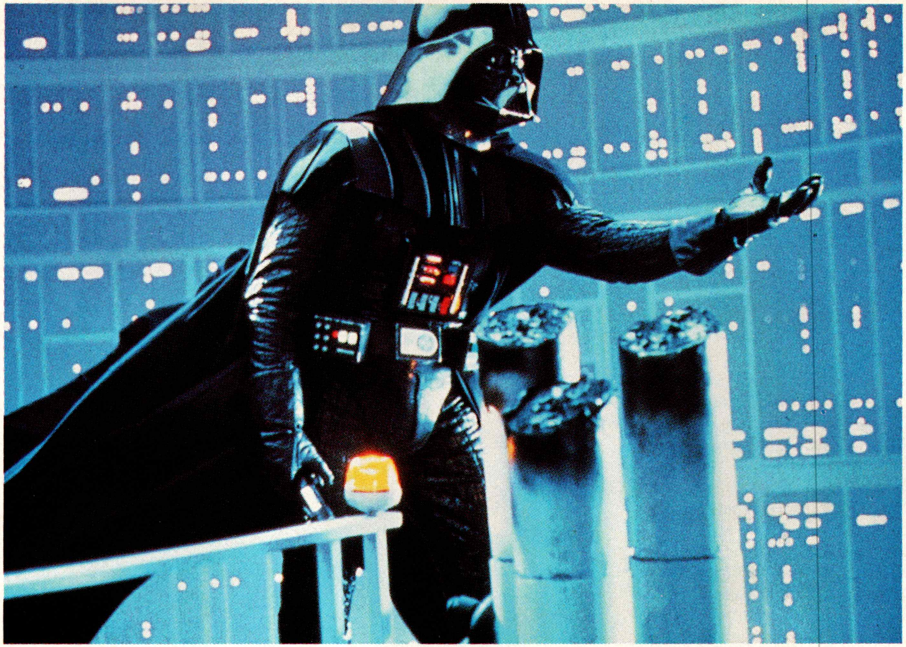

*George Lucas' nine-part* Star Wars *saga is expected to continue in 1997 with the first of three new films that will take place during the Clone Wars, featuring the early careers of Obi-Wan Kenobi and Anakin Skywalker—better known as Darth Vader.*

George "Road Warrior" Miller has Jodie Foster in the lead role for his next feature, *Contact*, based on the Carl Sagan novel. Foster will play a radio astronomer who receives radio signals from distant space—the planet's first contact with extraterrestrial intelligence. Shooting is scheduled to begin this summer, from a script by James V. Hart and Michael Goldenberg.

The fourth *Star Wars* film (actually the 'first' part of the nine-part saga) is expected to roll before the end of the year. LucasArts projects a 1997 opening—and, if the film follows the tradition of other *Star Wars* movies, it will open on May 25th, the Wednesday before Memorial Day, within a week of *Star Wars'* twentieth anniversary. Frank Darabont (*Frankenstein, The Shawshank Redemption*) is said to be adapting the script from Lucas' story. Lucas says that he plans to see the fifth and sixth *Star Wars* films (the second and third chapters of the saga) released by the end of 2001. The new trilogy will focus on the career of young Obi-Wan Kenobi and his relationship with Anakin Skywalker—aka Darth Vader. Meanwhile, to get us all back into that *Star Wars* mood, Industrial Light and Magic have set to work enhancing the effects sequences of the original trilogy, for re-release to theaters in 1996.

Meanwhile, if Harrison Ford and Steven Spielberg can get their busy calendars in sync, *Indiana Jones IV* will be ready to roll this summer; Jeb Stuart (*The Fugitive*) has completed a script. Among the many events keeping Spielberg busy is an American Film Institute banquet in the filmmaker's honor, where he will receive the A.F.I. 1995 Life Achievement Award.

Indiana's "dad," Sean Connery, will star in Warner Brothers' *Assassins*, to be directed by Richard Donner. The story concerns the

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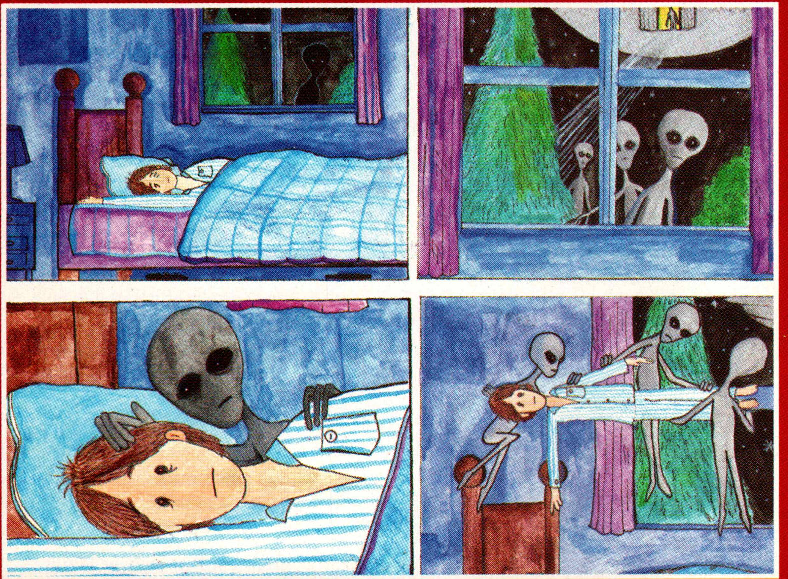

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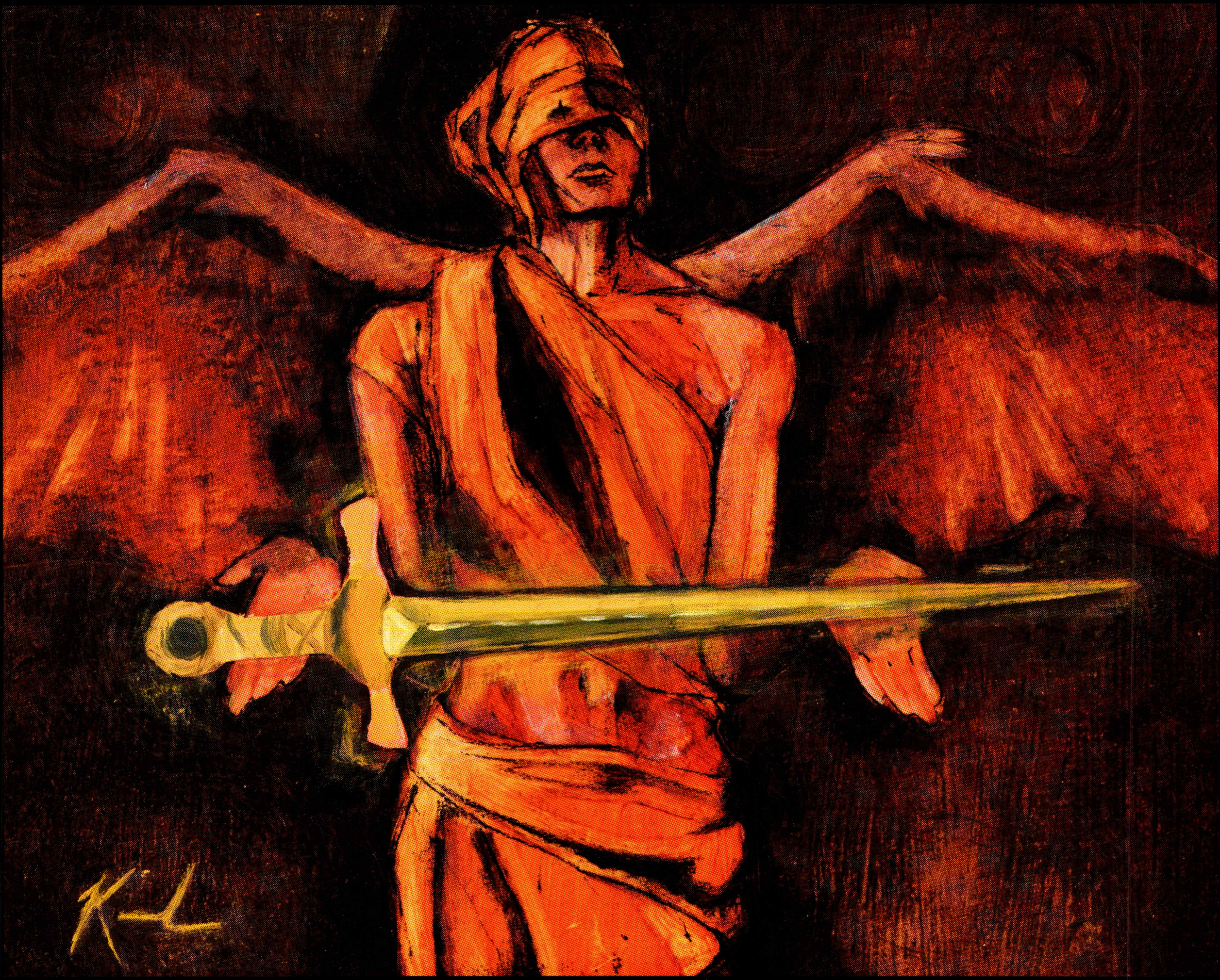

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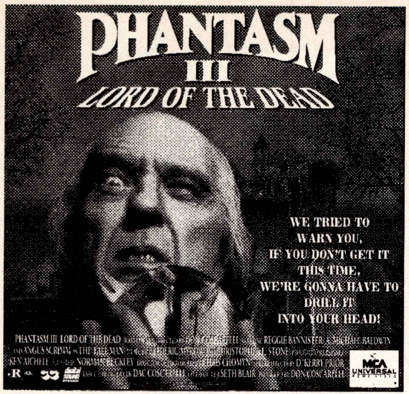
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*Indiana Jones is expected to be back in action as soon as Harrison Ford and Steven Spielberg clear their schedules to begin filming* Indiana Jones IV.

world's most accomplished assassin—and the young hotshot who wants to speed his retirement.

Ex-Batman Michael Keaton has multiple starring roles in *Multiplicity*, a comedy about cloning, to be directed by Harold Ramis. Ramis has also been approached by Universal regarding a sequel to *Animal House*, which the Second City alumnus scripted. Meanwhile, John Landis, the director of that classic comedy, has bowed out of Eddie Murphy's *Nutty Professor* remake, which now will be directed by Tom Shadyac, director of *Ace Ventura: Pet Detective*. Landis has committed to *The Stupids*, a family comedy to be produced by Ron Howard for Savoy Pictures. Savoy, which has so far released only five films since its formation in 1993, plans to produce twenty-two features over the next two years, including a "cyberpunk" epic entitled *Kilobyte*, and, perhaps less fortunately, a feature adaptation of the TV series *Gomer Pyle, USMC*.

The low budget version of *The Fantastic Four*, produced by Roger Corman a couple of years back, is now guaranteed to remain unreleased (though bootleg tapes are widespread in fan circles); 20th Century Fox is planning a major motion picture drawn from the same material, with a budget in the range of $40-$60 million, and plan to sit on the distribution rights to the poverty-row version. Writer-director Chris Colombus (*Young Sherlock Holmes*) has signed onto the project.

In contrast to her adventure-prone persona in *Speed*, Sandra Bullock will be quite a bit more house-bound in *The Net*, for Columbia Pictures; she plays a young woman whose addiction to computer networking has displaced her "real" life. And another denizen of cyperspace, Matt Frewer—once known as Max Headroom—will return to virtual reality in *Lawnmower Man II*.

Speaking of momentous returns, *Max Headroom*'s producer, Peter Wagg, is currently steering *Dr. Who* through development for its return to television, in a collaborative effort among Amblin' Entertainment, the Fox Television Network, and the BBC. Fox plans to air the two-hour pilot episode, which will reveal some details of the Time Lord's origins and reintroduce the Daleks, this May during the ratings sweeps week. A script has been approved, and a casting announcement should be made by the time this issue reaches your hands. Should the new *Who* score in the ratings, a regular slot will await the Doctor in the fall.

*Congo* began principal photography in Los Angeles in late September, with Frank Marshall (veteran producer of such blockbusters as *Indiana Jones, Gremlins* and the *Back to the Future* films) directing his third feature, after *Arachnophobia* and *Alive*. Michael Crichton and John Patrick Shanley wrote the screenplay, based on Crichton's novel, which follows an expedition to the heart of Africa, led by primatologist Peter Elliot (Dylan Walsh) and scientist Karen Ross (Laura Linney), one seeking to return an ape named Amy to the wild, while the other seeks rare diamonds needed for new communications technology. The search leads to the legendary lost city of Zinj, and unexpected peril. Along for the expedition, and unlikely to make it out alive, are Peter's colleague Richard (Grant Heslov), guide Monroe Kelly (Ernie Hudson of *The Crow*), and philanthropist Herkermer Homolka (Tim Curry, recently a semi-regular on *Earth 2*). Following the local shoot, the company will relocate to Costa Rica and then to Uganda. The film's visual effects will be handled by Industrial Light and Magic, and creature design is being supervised by the omnipresent Stan Winston, who, believe it or not, first moved to Los Angeles because he

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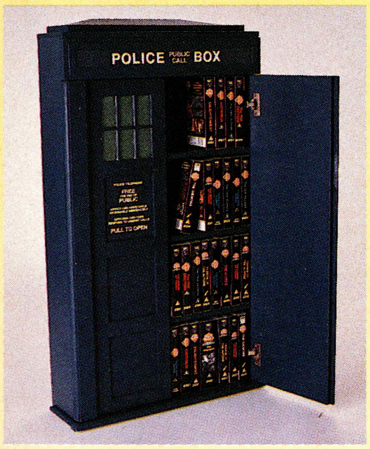

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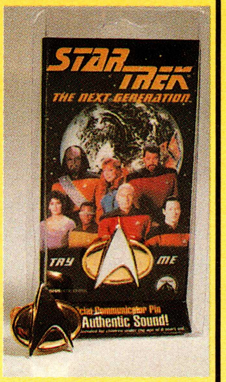

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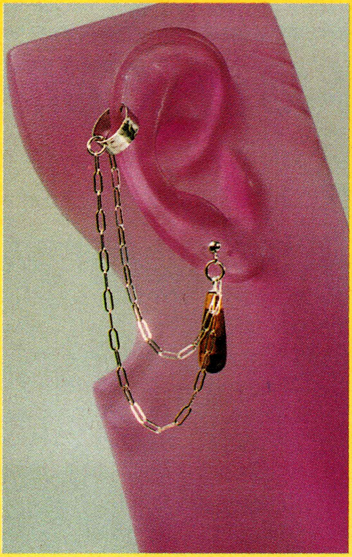

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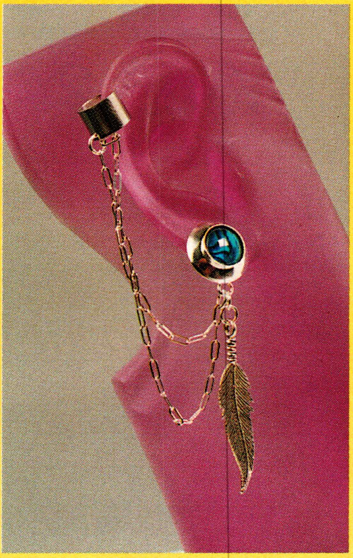

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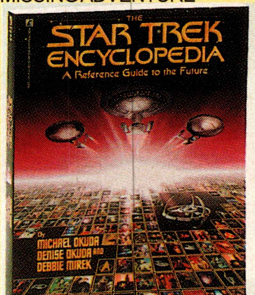

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dreamed of being a stand-up comic. Kathleen Kennedy is the producer; Paramount expects to release the film at the end of 1995.

We told you last time out that the "new regime" at Disney Studios was reconsidering many of their genre projects currently in development; that situation may change now that Disney's former creative kingpin Jeffrey Katzenberg has joined forces with the busy Steven Spielberg and with David Geffen to start a brand new studio. Any Katzenberg project that Disney puts into turnaround is now just as likely to be brought back to life by the titanic trio. And although *Puppet Masters* was as limp as I predicted it would be, *StarGate* has proven the continued viability of sci-fi; Disney's honchos may prove reluctant to let go of projects that are likely to wind up on the slate of their newest competitor.

In another case of the madmen taking over the asylum (and I mean that in the best sense), Ridley Scott, director of *Alien* and *Blade Runner*, and his brother Tony Scott, he of *Top Gun* and *True Romance*, have purchased Shepperton Studios. The venerable British complex, specializing in films of large proportions, from *The Guns of Navarone* to the recent *Frankenstein* to the forthcoming *Judge Dredd*, will be remade into a Valhalla for filmmakers. "It is our hope that by creating an environment which understands the needs of filmmakers everywhere, we will encourage directors from all over the world to regard Shepperton as an attractive production venue," said the brothers. "At the same time we will support the efforts of the UK film community to improve the legislative environment for filmmaking in Britain." The latter is likely a reference to censorship laws, which have interfered with the exhibition of the recent U.S. film *Natural Born Killers*.

*The release of* Highlander 3 *has been rescheduled for February 17.*

Speaking of over-the-top violence, Peter Jackson, whose *Heavenly Creatures* opened nationally in December returns to hardcore horror with his next project. His upcoming feature, *Frighteners*, is a Universal project to star Michael J. Fox.

Short stuff: *Highlander 3* announced in this space for December release in our last issue, has been pushed back again. Miramax swears that the February 17th release date is firm. Joe Dante is off to Australia to shoot *The Phantom*, starring Billy Zane and Cameron (*The Mask*) Diaz. Warner Brothers plans to launch its own television network, to debut in 1996; perhaps as a clue to content, they announced that their logo will feature Michigan Frog, the singing amphibian star of the Looney Tunes classic "One Froggy Evening." Statuesque drag queen Rupaul was added to the cast of *The Brady Bunch Movie*, as Jan Brady's guidance counselor; Jack Noseworthy, of MTV's cyperpunkish *Dead At 21*, appears as a grunged-out hipster in the Brady neighborhood. Columbia has optioned the children's book *Dinotopia* for development as a big-screen dinosaur project, which someone less thoughtful than I describes as a cross between "Barney" and *Jurassic Park.* In *Copycat*, now shooting in San Francisco, *Alien*'s Sigourney Weaver plays a psychiatrist who teams up with detective Holly Hunter (*Raising Arizona*) to corner a serial killer. Despite previous announcements to the contrary, Jean-Claude Van Damme's next picture will be his directorial debut; JCVD directs himself and Roger Moore in *The Quest*, for Universal, on location in China, Thailand, and France. And we close, Willard-like, with a happy birthday to horror film buff Lizzie Ratcliffe, of Ashington, Newcastle upon Tyne in the U.K. Lizzie owns over 2,500 horror videos and recently celebrated her ninety-sixth birthday with a cake in the shape of the Addams Family mansion. □

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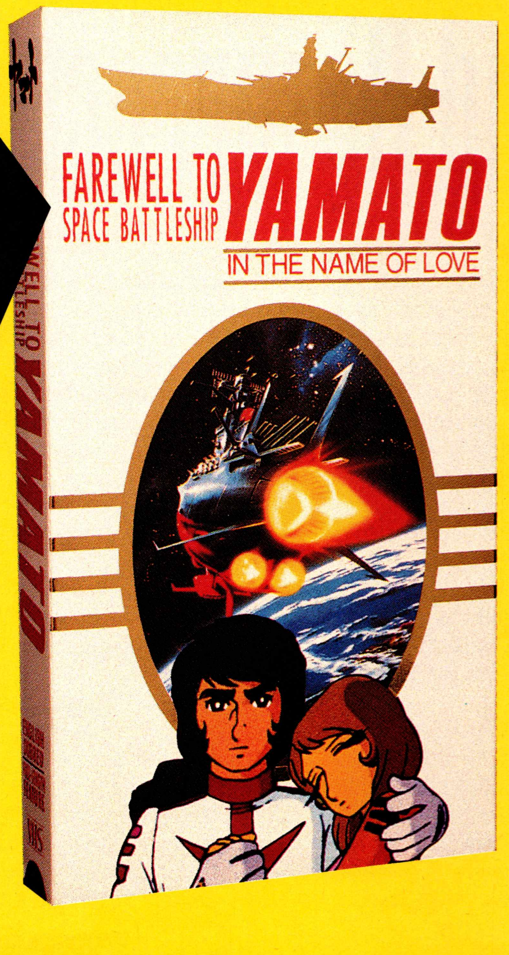
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# CLIVE BARKER'S TRIPLE THREAT: Lord of Illusions.

## A Fable of Death and Resurrection

*With novels, comics, and no less than three feature films in the works, Clive Barker may be the busiest man in Hollywood.*

BY SIMON BACALL

“I LOVE MAGIC AND ITS SENSE OF SPECTACLE, theatricality, and violence.” says Clive Barker. “Tales which revolve around illusionism are generally death and resurrection stories. On the one hand, you have this really showy entertainment; but on another level, there's something else unfolding, which is dark and strange. I mean, you cut the lady in half, and she's dead. Then, you put her back together again. That's death and resurrection.”

With his infatuation for magic, British-born Barker jumped at the opportunity to write and direct *Lord of Illusions*—a film project based on his short terror tale “The Last Illusion” from his *Books of Blood* collection.

“Horror movies haven't really explored magic, so it's the perfect background for a film which, I hope, will scare the bejesus out of people. But while I pray that people will be so frightened that their asses will be separated from their seats, I want them to realize that they're in a world which is totally believable. This movie is set in such places as Bel Air and Hollywood, locations which we all know.”

At the center of *Lord of Illusions* is Harry D'Amour, a New York private detective whose character also appeared in “The Great and Secret Show” and a number of other Barker stories, here played by Scott Bakula, whose *Quantum Leap* series still draws a strong following to the USA Network. In the case in question, D'Amour trails a petty con man to Los Angeles, where he stumbles upon a mystery surrounding world famous magician Phillip Swann (Kevin J. O'Connor, recently seen in the Bruce Willis vehicle *Color of Night*) and his beautiful wife, Dorothea, (Famke Janssen of *Star Trek: The Next Generation*).

Events take a dramatic turn when Swann is murdered during a performance of his spectacular magic show. Harry falls in love with Dorothea and finds himself up against the satanic Nix (Daniel Von Bargen), who holds the secret of the power behind Swann's incredible magical skills.

“We've got some really unique screen imagery in this movie,” says Barker. “I'm not going to

Photo: Rico Torres

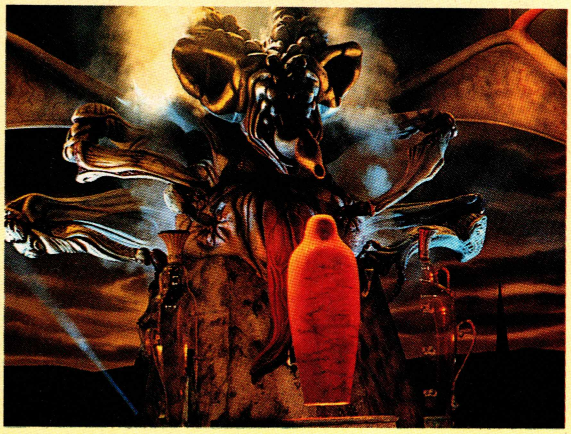

Photo: Rico Torres

*PREVIOUS PAGE and ABOVE: Swann's spectacular Magic Show, filmed at the Pantages Theater, has a deadly finale. RIGHT: Scott Bakula examines Swann's body (played by Kevin J. O'Connor) as Joel Swetow and Famke Janssen look on.*

reveal too much at this time, but I will say that Nix assumes forms that have never been previously seen on screen."

To pull off the film's various effects, Barker is calling upon the amassed skills of Steve Johnson's XFX Inc (Stephen King's *The Stand*, *Innocent Blood*), KNB EFX (*In The Mouth of Madness*, Wes Craven's *New Nightmare*, *Army of Darkness*), Alterian Studios (Stephen King's *Sleepwalkers*, *Full Eclipse*), Image Animation (*Hellraiser I-IV*, *Warlock: The Armageddon*, *Nightbreed*), Fantasy 2 (*Bram Stoker's Dracula*, *Terminator 2*) and Tim Ralston.

"It's a challenge to make a movie which connects with the audience and gives them brand new material which nobody has ever seen before—something which is really important." Barker continues. "Instead of the stereotypical 'girl stalked in shower' scenes, we're combining a *film noir* thriller with the darkest and most horrific elements. Quite honestly, I'm hoping to invoke the same feeling of dread and anxiety that I initiated when I directed the first *Hellraiser* movie. In that film, you never knew what to expect—the horror that unfolds within the course of the story is totally unexpected and unique.

"So we really push the envelope in this film, and, as fans will know, that's something which I've become quite famous for doing."

Despite his enthusiasm for his own talent, Barker expresses somewhat less excitement about *Hellraiser IV: Bloodline*.

"It's a mythology which really should have laid down and died a long time ago," muses Barker, though he is credited as executive producer of the project. "And if somebody said, 'Hey Clive, there aren't going to be any more *Hellraiser* movies,' I certainly wouldn't weep. But when a filmmaker wants to make a movie based on my work, I can't say, 'Well, I'm not going to become involved.' Instead, I keep my finger in the pie and strive to create a better movie.

"However, as the series goes on, it becomes harder and harder to scare audiences with images that they've seen in the three previous films. To be truthful, I thought *Hellraiser III: Hell on Earth* would be the last chapter, but, in reality, Hollywood is built upon pure profit. And provided that there's profit, the concept will continue—even if there isn't a brand-spanking new story to tell. As the *Elm Street* movies have shown, you can always go the comedic route, but there shouldn't be anything remotely funny about Freddie Krueger, because he's a child-killer. Unfortunately, though, that's been the downward spiral of his character, so we've deliberately tried to prevent the *Hellraiser* mythos from falling into the same trap."

Based on Barker's idea, the latest *Hellraiser*, from a screenplay by Pete Atkins, who wrote *Hellraiser II: Hellbound* and *III: Hell on Earth*, is a self-contained trilogy of tales, revolving around successive generations of the family responsible for creating the infamous Lament Configuration, the puzzle box which summons chief cenobite Pinhead (Doug Bradley) and his fellow minions from hell. The first segment is set in pre-revolutionary

# ALL ACTOR

## Doug Bradley Is Not Pinhead

Photo: Robert Zuckerman

THE UPCOMING DIMENSION Films release, *Hellraiser IV: Bloodline*, sees the return of Pinhead, Clive Barker's demonic phenomenon, who "was very much born and sprang fully formed from Clive's head," says Doug Bradley, the actor behind the makeup. In this installment in the *Hellraiser* saga, Pinhead is unleashed by the man who originally created the Lemarchand Configuration box and challenged by a beautiful female demon who predates him by two hundred years.

Bradley explains Pinhead's role in the fourth installment: "At the end of *Hellraiser III*, Pinhead was back in the box and once again bound by the rules of the box. When he is released, he comes face to face with a fellow demon who predates him and is responsible for commissioning the creation of the Lament Configuration in the first place. To that extent, she is at least his equal. So, it's a little sparky between the two of them." Bradley remembers how he became Pinhead for the first time for the 1987 film *Hellraiser*. "A lot of decisions about the character were made in the makeup chair," says the soft-spoken English actor. "I just sat and looked in the mirror for a long, long time, just to look at him, because I wasn't there. It was just him looking back out of the mirror at me. Then I moved an eyebrow, then the mouth, and then he spoke. It didn't scare me, actually. It excited me. It gave me a great rush, and I think that was the moment that I thought, oh yes, I can do this, and I'm going to have fun doing this."

"Pinhead is a no joke guy," says FX-whiz Kevin Yagher, who makes his feature film directorial debut with *Hellraiser IV*. "He does more with just turning his head and staring at you than actually showing anger, because you wonder

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France and focuses upon the box's genesis; the second tale takes place in present-day America; and the third unfolds in a space colony of the future.

In speaking of the series that goes to hell but refuses to die, Barker seems particularly amused by the merchandising phenomenon which has accompanied it, ranging from plastic models of Pinhead to a comic book series. "At one time, there was, unfortunately, talk of a *Hellraiser* TV series, but somehow I just can't imagine it as a prime time show. At that point, I think I'd say, 'hey guys, enough already.' Look, this stuff is supposed to scare people to death, but scaring people with television material is practically impossible. That's the last resort for any monster, who, quite frankly, should be ashamed to be seen on television."

Photo: Rico Torres

In the meantime, director Bill Condon's *Candyman II: Farewell to the Flesh* has recently completed shooting in New Orleans. Barker, who again serves as executive producer, wrote the initial story, while Mark Kruger and Rand Ravich composed the screenplay, set against the background of New Orleans' Mardi Gras celebration.

Tony Todd reprises his role as the fabled Candyman—a black man who was maimed and slaughtered for having an affair with a white woman—while Kelly Rowan, Veronica Cartwright, Fay Hauser, Timothy Carbart and William O'Leary star in the story of a woman who probes into the mystery of why her family is cursed by the Candyman, and who learns the horrifying truth behind the legend.

"The Candyman is more understandable in this movie," says Barker about the character who returns from the dead to kill with a meathook replacing his right hand. "We see how he became the Candyman and we get some sense of his backstory, but he's still pretty mean. After all, we're not making a polite little family movie—something which is very important, because horror movies are currently under siege from people who say 'kids shouldn't be seeing them.' Well, these movies aren't made for kids—they're made for adults who are sixteen years and upward."

what he's thinking. Pinhead doesn't have to do a whole lot to scare the crap out of you. Doug and I both agree that with Pinhead, less is definitely more."

The actor, who hails from Liverpool, began his acting career in an experimental theater group he co-founded (which included Clive Barker and veteran *Hellraiser* series screenwriter Peter Atkins), the Dog Company. After acting for the stage, Bradley made his motion picture debut in 1987 as the "Lead Cenobite," as they called him then, in New World Pictures' hugely successful *Hellraiser*, which was written and directed by Barker. Bradley is a horror fan from his teenage years in the '70s. "I cut my teeth on the Hammer movies, watching those on TV," he says, "and then rediscovering all the classics, Lon Chaney, Karloff. I think *Bride of Frankenstein* is probably still my favorite horror film." Does the forty-year-old Bradley see any Karloff in himself? "We're both British and we're both cricket fans," he says with a laugh. "I think that what makes Pinhead and the whole *Hellraiser* mythos work is that there's really nothing like this around, and I've thought about this quite a lot. It is a genuinely original invention, and Pinhead is an absolutely original image."

Bradley's interest in the genre, as well as the demands of his ever-expanding following, take Bradley to horror conventions to interact with the fans who have vaulted Pinhead into the collective zeitgeist. "It is really a strange feeling," he says with a sigh. "I have to separate peoples' response to me from what their response is to Pinhead. Sometimes they approach me like I might be him, or some of him might be rubbed off on me. I do try and keep it separate in my own mind that Pinhead is the phenomenon. In my own mind, I remain an actor first and Pinhead second. I don't want to get swallowed up by this."

Seven years and four films later, Bradley is still excited and challenged by the role. "Playing a character who is a demon, is effectively dead, and who exists in this strange emotional no man's land between the living and the dead is an extraordinary thing to tackle as an actor," he says. "Most of the normal avenues that you would take to find your character simply don't apply here. It's no good asking what he eats for breakfast or what car he drives. You have to work with the script and your own imagination."

To prepare for the role, Bradley says: "I try to make myself completely still and empty my head of as much as possible, not, hopefully, including the lines, to bring it down to that still, quiet, threatening, menacing presence that is what makes him work."

Bradley's characterization is so powerful, fellow *Hellraiser IV* cast members Valentina Vargas and Bruce Ramsay found themselves dreaming about him. "It was interesting to hear from Bruce that he started to dream a lot about the film while the movie was going on and was dreaming about Pinhead, which again is always odd for me to hear. People will come to me and say, I dreamt about you last night. It was interesting to see it worming its way into Bruce's imagination and doing its stuff from there. I don't think it was only makeup, but he did start to develop more of a haunted look as shooting went on. Maybe it was just lack of sleep."

"What Doug Bradley brings to the part seems to have a power over peoples' imaginations," says Clive Barker. "As long as people are scared by Pinhead, as long as they are intrigued by him, I think there's always going to be a place for him on the screen. Good monsters never die; they just lie down and pretend to be dead for a while." □

**Lisa Stone**

*The Candyman is back, as evil as ever, to right the wrong of a nineteenth century injustice.*

# CANDYMAN 2: FAREWELL TO THE FLESH

THE CANDYMAN IS BACK AND HE'S PUTTING his hook to good use in *Candyman 2: Farewell to the Flesh*—a chiller produced by Propaganda Films for Gramercy Pictures and Polygram Filmed Entertainment. The project is executive produced by Clive Barker, who served in the same capacity on the original *Candyman*, which was based on Barker's short story "The Forbidden." Reprising his role as the titular character is Tony Todd, whose credits include the remake of George Romero's classic chiller *Night of the Living Dead*.

"Whenever you play a character more than once, there are nuances and shadings that you want to address next time around," Todd points out. "In this case, we're actually portraying the events which cause the Candyman to become the Candyman, filling in the original film's backstory."

The roots of this dark legend harken back to the nineteenth century, when Daniel Robitaille, an educated black artist, impregnates his white lover and suffers a horrifying ordeal at the hands of a bloodthirsty mob, acting under the orders of the woman's father. After severing his hand, Robitaille's attackers cover his body with the honey from a purloined bee's nest; Robitaille is stung to death by the swarm, his body is burned on a massive pyre, and his ashes are scattered over Cabrini Green—the setting of the original film, which, in the twentieth century, is the site of a Chicago urban housing project. And now the shade of Robitaille—the fabled Candyman—is invoked when someone stands before a mirror and calls his name five times.

"In this movie, we actually meet this educated artist who returns to this country and suffers a horrible act of outright racism," says *Candyman 2*'s director, Bill Condon. "We see his hand being severed, the honey being spread over his body, the coming of the bees. We're there when he's first called 'Candyman,' and we see his soul become trapped in the mirror."

Though the Candyman's actions will be as evil as ever, "by virtue of those events, we feel more sympathy toward the character and understand where the violence comes from."

"To me, the Candyman is not killing—he's merely righting a wrong," Todd muses. "He's a tortured human being who's taken this path because he is caught on the wrong road of circumstances. He is a talented artist whose skill is robbed from him, so his vengeance shows us what happens when we take away a person's birthright. Beyond the obvious racial element, those people who are frustrated with the telephone company and yearn to get through that plexiglass window and say, 'Listen to me', may, to some degree, identify with the Candyman. After all, he's only saying the same thing—'Listen to me, acknowledge me, don't deny me.'"

Photo: Nicola Goode

The Candyman's sense of empowerment and his ability to appear and disappear, meanwhile, are among the many other elements which Todd finds appealing.

"I like the concept of the bees because they're primal insects—we all have childhood memories of running away from them. At the same time, we're also fascinated by bees, we yearn to study them, and we love their buzzing sound.

"All in all, bees are pretty cool guys," Todd laughs.

The film, adapted from Barker's story by Rand Ravich and Mark Kruger, revolves around Annie Tarrant, played by Kelly Rowan of *Hook* and *The Long Road Home*, a woman who is trying to discover why her family is cursed by the Candyman.

"This film is almost like a Tennesee Williams play because it's about people who are repressing secrets," says Condon about his project, which also features performances by Timothy Cathart, Fay Hauser, William O' Leary, and Bill Nunn. "And Anne's mother [alias Veronia Cartwright of *The Birds*, *Alien*, and *Invasion of The Body-snatchers*] insists that the Candyman is not connected to their bloodline. Consequently, by the film's finale, she has destroyed her entire family."

Meanwhile, Condon and the production crew shot in New Orleans for nearly a month, where they successfully re-created the Mardi Gras.

"There's one particular man whom everyone approaches whenever they want to portray the Mardi Gras festivities in their movies," Condon continues. "He has all the big floats which get rented out, but we discovered Andre Schindler, someone who's devoted his life to preserving the Mardi Gras of the nineteenth century—before it became corrupted by corporate sponsors. So he lent us these incredible paper mâché floats of the Greek mythological characters, Icarus, Narcissus and Pan—elements which really fit into the mood and ambiance of our movie.

"As the Candyman moves closer and closer toward the people in her life, Anne goes through this nightmarish journey," Condon adds. "But when everything comes to a head, the reality of the Mardi Gras has become much more surreal and hellish than even the Candyman himself. Basically, it's a Mardi Gras of our darkest dreams, like a Bosch painting come to life. We see all kinds of twisted religious images, some people having sex in the streets, other people throwing up in the streets...a Hell on earth."

Additionally, Candyman afficionados can look forward to seeing a range of gruesome deaths, courtesy of the skills of Ultimate Effects and Make Up Effects Lab. Among the many victims is Dr. Purcell, a top professor at Chicago State University, who briefly appeared in the first film.

"Although I didn't directly meet him in the original movie, I'm glad to see the Candyman again," says Michael Culkin, who returns to play Purcell. "In this film, I've written a book called *Candyman: A Century of Fear*, so I'm on a book-signing tour of New Orleans. At one point, somebody asks me whether I believe in the Candyman, but I explain that I believe in the myth—not the reality. Consequently, I get my comeuppance."

Joshua Gibran Mayweather, a veteran of the recent *Camp Nowhere*, plays Matthew, an emotionally disturbed inner city teen under the undue influence of Robitaille. "The Candyman possesses his body," says Mayweather, "and makes him draw things that have happened and will happen in the Candyman's life. So he's very intense—but he's also intelligent, nice, curious about life, sensitive, and helpful to other people."

George Lemore plays Drew, Matthew's buddy. "I keep getting into fights with Matthew because he insists that the Candyman is real," he explains. "I mean, Matthew's a real good kid, but he keeps saying these weird things about Candyman.

"For the fight scenes, I had to wear a backbrace, which prevented me from breaking my spinal cord when I'm tossed into a desk by Matthew. That was a real fun experience—I love being beaten up in the movies." ☐

Photo: Rico Torres

*PREVIOUS PAGE: Annie Tarrant, played by Kelly Rowan, shouldn't have said 'Candyman' five times. LEFT: Director Clive Barker (right) goes over a scene with Bakula for his role as D'Amour. ABOVE: Scott Bakula, Joel Swetow (Valentin) and Famke Janssen (Dorothea Swann) run to the side of master illusionist Philip Swann when his show goes awry.*

Asked about the recent British case in which a two-year-old child was abducted and murdered by two boys of ten who claimed to have been influenced by horror movies, Barker replies: "Horror films are always being blamed for all kinds of things. When Charlie Manson was looking for inspiration [in carrying out the Tate/LaBianca murders], he used "Helter Skelter," a perfectly innocent Beatles song, as his motivation. So crazy people will find signals everywhere and anywhere."

Barker resides permanently in the U.S. and considers himself to be a converted Los Angelino. "This is the place where the type of horror movies which were made by Hammer and Amicus in England during the 1960s and 1970s are now being shot. So although I'm making profits for Americans, I would love to shoot these films in England—something which I've been unable to do because I cannot secure the financial support from U.K. companies.

"And that's a crying shame, because if one U.K. company had given us $1 million to make *Hellraiser*, they would now be $30 million richer. But nobody had the balls to do it because, instead of making horror flicks, they shoot films about people who dress immaculately in period costume and perform adultery behind closed doors.

"Well, if people are committing adultery, at least one person should be killed," he jibes.

As fans well know, filmmaking is merely a portion of Barker's overall universe. His art has enjoyed a one-man exhibition at the Bess Cutler Gallery in New York, while further comic book titles include *Barkerverse*—a fantasy series published under the Razorline imprint created by Marvel solely for Clive Barker comic books. Additionally, bookstores will soon sell his latest novel, *Everville*, a story which, like *Imajica* and *The Thief of Always*, reflects Barker's desire to steer his novels away from the horror genre.

"Unless I get an excellent idea for a new horror novel, I'm going to stick to metaphysical fantasy, the area which, to me, is the most appealing. For example, *Everville*, which is a sequel to *The Great and Secret Show*, takes the original story's elements to new extremes and is about a dream quest into the collective unconscious of humanity. I think it'll be a fun book." □

Photo: Gary Farr

*Detective Nick Knight (Geraint Wyn Davies) takes a bite out of crime when he joins the night shift of the city's police force. INSERT: Forensic pathologist Natalie Lambert (Catherine Disher) is the only mortal privy to Nick's secret. She searches for a way to restore his mortality.*

# FOREVER KNIGHT

# Has Risen From The Grave...

*The undead lawman from CBS's late-night lineup is revived by the passion of insomniac fans.*

BY LISA STONE

F*OREVER* K*NIGHT* IS AN ANOMALY AMONG cop shows, a misfit among the new wave of horror/sci-fi/fantasy TV that has hit broadcasting following the success of such cult hits as *The X-Files* and *Star Trek: The Next Generation.*

Part *NYPD Blue*, part *Dark Shadows*, the series tells of the continuing adventures of a thirteenth century vampire living in modern-day Toronto, who fights crime in an attempt to atone for 700 years of committing crimes of the flesh.

"I enjoy the fact that Nick is an outsider," says Geraint Wyn Davies, a classically trained stage actor who plays Nick Knight, the series' enigmatic hero. "He's the figure at the window wanting to be inside by the fireplace. He also has 700 years of past stories, so very little is new to him. He's a bit *angst*-ridden for my taste, but that's his nature, and he does have his whimsical and ironical moments.

"It was eighteen months between wrapping and starting up again," says Davies, of *Forever Knight*'s time in limbo. "It was and continues to be a marginal show; I don't think it's really a vampire show, and I don't think it's really a cop show. But that's why I like it, and I think that's why the fans like it. If it goes on one more year, maybe we'll all figure out what it is, because we don't know yet."

Initially discovered by a devoted crew of romantic insomniacs amidst CBS-TV's steamy, late-night "Crime Time After Prime Time" lineup, the scant twenty-one-episode run of *Forever Knight* managed to cull a following that encompasses five fan clubs, seven dedicated fanzines, and fan sections in all the major on-line services, including America On-line, Internet and Prodigy. So passionate was the fan support that it was still going strong a year and a half after the show's last first-season episode was produced, with no guarantee that it would ever return.

Now in first-run syndication, *Forever Knight* is literally back by popular demand, with twenty-six new episodes in production from Paragon Entertainment Corporation, in association with TriStar Television and Germany's Telemunchen.

"If it weren't for the fan response that we got, we wouldn't be here now," says Nigel Bennett, who plays the powerful, impetuous vampire, LaCroix. "Fans of the show kept calling TriStar and saying, 'Where is it? Is it coming back?' I don't think any other series has gone off the air for a year and a half and then been returned. It's a very rare thing, so we're quite proud of that. It's a late-night show with a prime-time attitude. There are no corners cut, and I think the quality showed through."

"It's sort of the little show that could," Davies adds. "Its budget certainly can't compete with the huge shows like *SeaQuest*, but it does have about a quarter million dollars a week put into the goodwill and efforts of the crew. Every

> "Everyone has good and evil warring within them; it's a fundamental human trait. I think that's part of the fascination with vampires—what they do to stay alive is essentially evil, but lurking within them is some goodness."

penny seems to be spent by people who enjoy doing what they do. In a sense, we're being allowed to do the show the way the show wants to be done, and anything that is nurtured in that way will take on a life of its own. It's an amazing privilege, to be quite honest."

Davies, whose past credits include *Dracula: The Series*, believes that a bit of Nick Knight exists within everyone. "An actor once told me when I was playing Hamlet, 'Everyone in the world has a Hamlet in them, dear boy,'" says the soft-spoken Welsh-Canadian. "I think the same thing about Nick. Everyone has good and evil warring within them; it's a fundamental human trait. I think that's part of the fascination with vampires—what they do to stay alive is essentially evil, but lurking within them is some goodness."

Besides the rugged good looks of the actor who plays him, one of the reasons Nick is so well liked is the honesty Davies brings to the role. Because much of the action takes place in flashbacks to as far back as the thirteenth century, Davies feels his past work in the theater has helped him bring a truthfulness to what he calls the "pseudo-classical" nature of the character. "It's tough to bring across the believability of a character so fantastical," says Davies, "and honesty to some of the anachronistic dialogue. A lot of 'modern' actors might have a difficult time doing this kind of role because it's so steeped in tradition. I have to say things like, 'You cling to your paganism like lichen to a stone' and mean it. And we all have a good yuck, and hopefully, by the time it gets to a finished print, it'll actually look quite serious and quite believable."

Hot on Nick's heels is the vampire LaCroix, who "brought him over" to vampirism in the thirteenth century. Because of Nick's choice to spurn bestial instinct in favor of more elusive human traits, "LaCroix constantly has to reevaluate everything that he believes in," says Davies. "Nick is that sort of thorn, that individual who is saying that LaCroix is wrong. It's like any religion, in a way. LaCroix must squash it before it starts affecting his own beliefs."

Bennett plays a creature who is both Nick's creator and nemesis. "Nick has rejected not only his way of life but his values as well," says the accomplished theater actor, who has also appeared in numerous feature films, including the forthcoming *Legends of the Fall*. "LaCroix feels keenly that Nick has rejected him and like any parent, he wants to change that. He wants his spiritual son to appreciate the value of the vampire lifestyle, so he'll never let Nick go. He'll pursue him for as long as it takes."

In his effort to maintain the cover of being human, Nick claims a rare sun allergy, which is corroborated by his ally, Dr. Natalie Lambert (Catherine Disher). Lambert is one of the many women helplessly drawn to Nick. Janette (Deborah Duchene), Nick's lover of many centuries and fellow vampire, is another. "Vampires bring together religion and sexuality," says Duchene, herself the daughter of a Baptist minister. "Religion suppresses sexuality; vampires suppress nothing."

Bennett concurs: "LaCroix has what I think is a very honest attitude toward life and Nick and everything else. His idea is that he can do it—so therefore why shouldn't he? It's a very honest appreciation of his powers and, I think, his powers are considerable. That's what I like about him. He's like a little kid in that he does what he does because he can, and that's a good enough reason. It would be nice if we could all do that."

The second favorite character among fans is, naturally, LaCroix. "The capacity to do what he does is in all of us," says Bennett. "I just get the chance to act it out, and I think that's one of the reasons the character is so popular with people. I think people watch what he's doing and say, 'Oh, I wish I had the nerve to do that.'"

Bennett himself has been to many of the increasing number of fan-hosted conventions. "I did just one in the first year of the show and this year I've done five so far," he says. "It's great because I get to meet people who've actually spent their hard-earned money to talk to us face to

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face. They know far more about the show than we do; it's scary, actually, because they'll say, 'In episode fifteen, when you did this, were you thinking about what you'd done in episode twelve?' When you're performing in front of the camera, you don't consciously link in that way. I do things because they feel right at that particular moment."

Bennett is a longtime fan of horror and science fiction, who numbers the British Dracula, Christopher Lee, among his greatest influences. "Lee always took his work very seriously even though it revolved around speculative issues," says Bennett. "He always took the whole thing about vampires and his characters very, very seriously; Lee has certainly influenced me in that way. I try to make LaCroix as realistic and as true to life and as honest as I possibly can." Davies does not share Bennett's love of horror and has surprisingly not read up on vampires at all. "A lot of people would think that would be a good idea," he says. "I somehow thought it would be bad idea. I didn't want to be unduly influenced, for one thing. The character I play is constantly shifting, while LaCroix is more constant, as are several of the modern vampire characters in film and fiction. Nick is a series of waves breaking on a beach, whereas LaCroix is just that rock. He just sort of hangs."

Davies' response to his fans is as a kindred spirit. "I think the people who are watching our show are constantly questioning," he says. "They probably have to spend a lot of time on their own because that's what Nick represents. He's the guy who can't fit in. We do get some strange notions from fans, I suppose. I don't know if they're disturbing or intriguing. Our fans make up quite an intelligent group, a lot of people involved in the medical and research fields. I suppose it's partly because of the subject matter and partly because of how late it's aired."

*LEFT ABOVE: Nick chooses to use his talents to fight evil, which often takes the shape of LaCroix (Nigel Bennett), Nick's former master. LEFT BELOW: Still relying on blood to sustain him, Nick loses his constant struggle to suppress his savage hunger to feed. ABOVE: Nick is trying to distance himself from the vampire community. Janette (Deborah Duchene), Nick's former lover, and LaCroix are displeased by his flight from the shadows.*

In an almost comic example of life imitating art, the show is shot almost exclusively at night. Unlike the vampires who thrive without the sun, the actors tend to shrivel. "I'm sure it's a bit like being a shift worker in the coal mines," says Davies. "It's unusual, definitely not normal."

"It's a forever nightmare," Bennett says, perhaps more aptly. "You don't have a social life. It's exhausting. Everyone's feeling pretty tired at the moment. We have four more episodes to finish and we can see the light at the end of the tunnel, so that makes it easier. It is exhausting."

The look of the show is unique, with an otherworldly quality which comes in part from its perpetual night shooting, and partly from the neo-European nature of Toronto itself. "We're fortunate in that we've had some very, very talented crew up here," comments Bennett. "Our director of photography, Burt Duncan, has been with us the whole time. There's a sort of continuity that's just wonderful. The original camera operator is now a director in his own right and has directed a few episodes, and his assistant is now the camera operator. So, the look of the show has not changed, which I think is excellent."

The effects contribute to the overall differentness of the show: jarring vampire point-of-view shots quickly spliced with hallucinatory "flying" shots, sometimes done using harnesses and wire cables. The actors must also wear specially made contact lenses for scenes in which their vampirism shows through, a particular drawback to playing creatures of the night. "The first year we had ordinary soft contact lenses," comments Bennett. "They were uncomfortable, but they were tolerable. Then the producers had this wonderful idea of getting these new lenses which can actually reflect back light. They're coated with a 3M coating, same stuff they put on traffic signs to reflect, but the problem is they had to be hard lenses. They're the lenses that cover your whole eye, not just the center of it, and they're double thickness. When you put

*Continued on page 55*

# Star Trek: VOYAGER

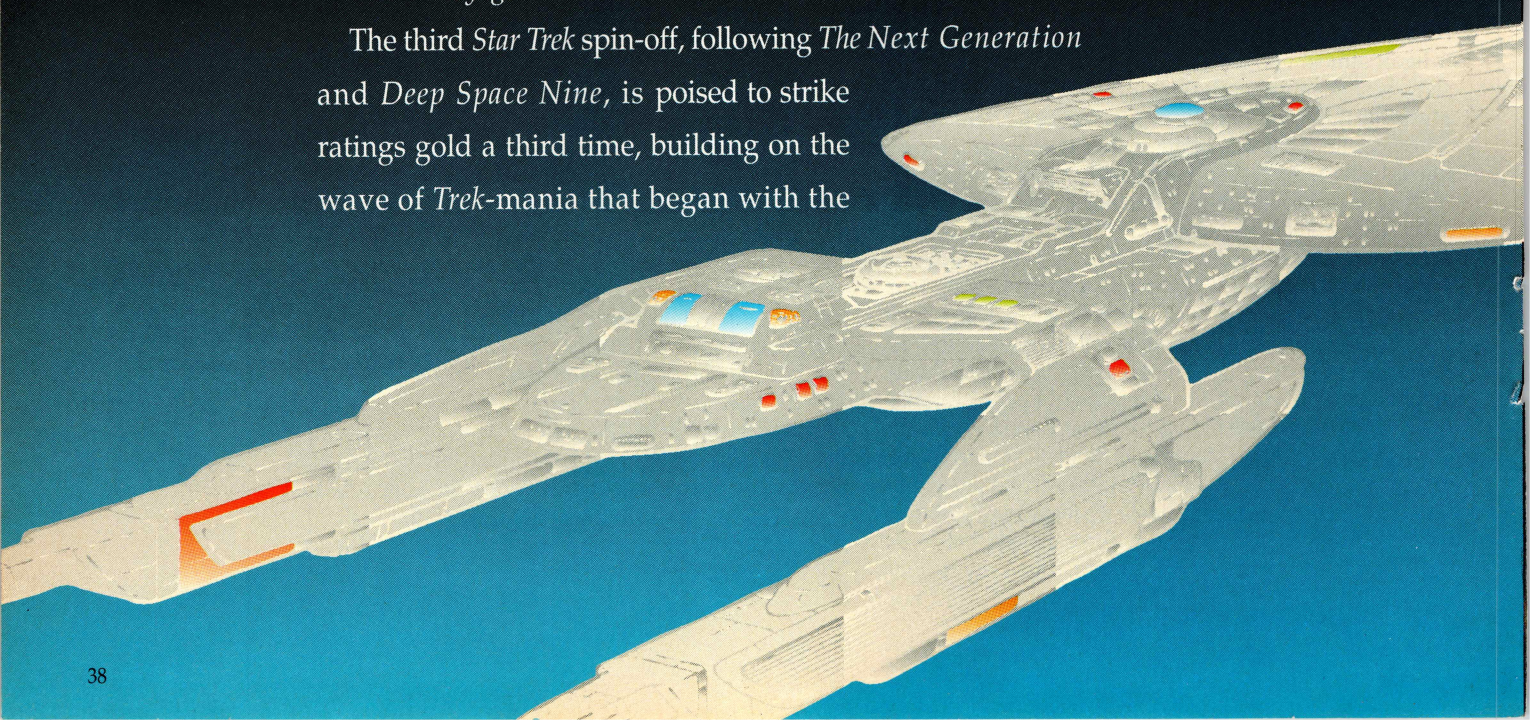
## *Rick Colby at the helm of the latest starship*

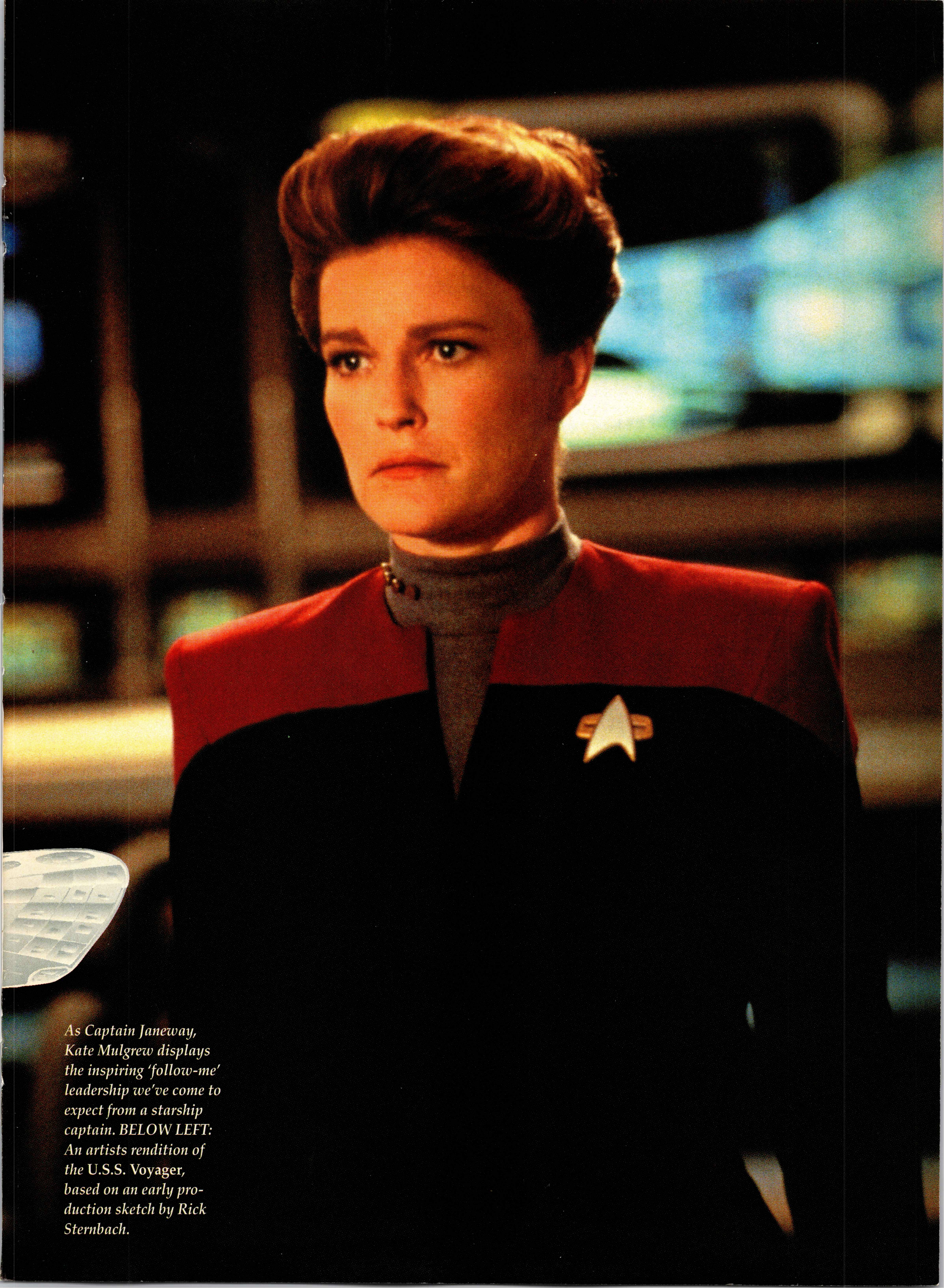
BY DON E. PETERSON

“FOR I DIPT INTO THE FUTURE, FAR AS HUMAN EYE COULD SEE,” READS THE PLAQUE. “Saw the Vision of the World and all the wonder that would be…” The quote, from Alfred, Lord Tennyson, is prominently displayed on the set for the bridge of the starship U.S.S. *Voyager* at the Paramount Pictures soundstage.

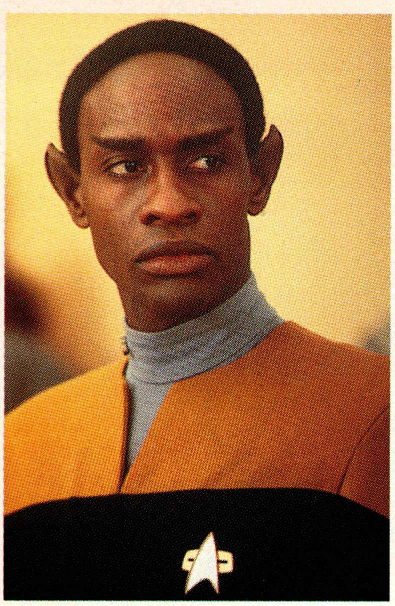
It’s a quote that will, no doubt, give the show’s creators, and the crew itself, a star to steer her by, as the latest addition to Starfleet embarks on a journey to unchartered territories with the beginning of the new year and the première of *Star Trek: Voyager*.

The third *Star Trek* spin-off, following *The Next Generation* and *Deep Space Nine*, is poised to strike ratings gold a third time, building on the wave of *Trek*-mania that began with the

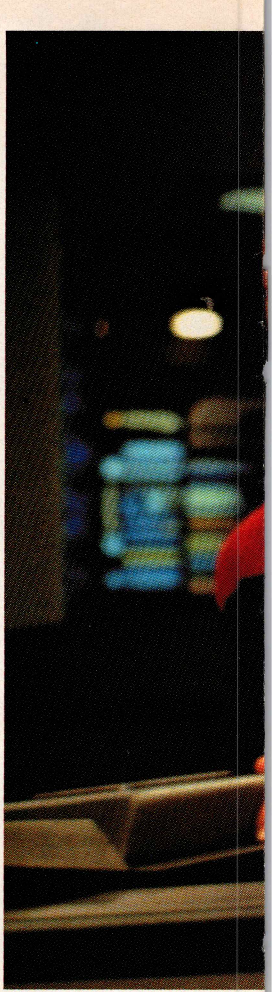




*As Captain Janeway, Kate Mulgrew displays the inspiring 'follow-me' leadership we've come to expect from a starship captain. BELOW LEFT: An artists rendition of the* U.S.S. Voyager, *based on an early production sketch by Rick Sternbach.*



*ABOVE: Tim Russ, who appeared in the sixth-season STNG episode "Starship Mine," plays Tuvok, the Vulcan Starfleet Tactical Security Officer, in "Caretaker." BELOW: Neelix, played by Ethan Phillips, is the alien who is the* Voyager's *cook, guide, and handyman. OPPOSITE: Lieutenant Tom Paris (played by Robert Duncan McNeill) hopes to prove himself to Captain Janeway despite his tarnished past.*



spectacular send-off *The Next Generation* received at mid-year, swelled with the approach of *Star Trek: Generations'* theatrical release, and will no doubt crest with the show's debut.

"This pilot is basically a mini-movie," explains *Voyager* director Rick Colby, who signed off the *Generations* series with its swan-song episode, "All Good Things…" and was chosen to send the new one off on its maiden voyage.

"I guess I'm the missing link in a way," smiles Colby, ultimately pleased that executive producer Rick Berman respected his work enough to put him in charge of a new ship. "I got a call when I was in Georgia at the beginning of June when I was shooting a two-hour *In the Heat of the Night*. It was around eleven o'clock when I got a message that Rick Berman wanted to talk with me. So I figured he's not going to call in the middle of the night in Georgia to chat about the sex life of a South African termite. So I called him, and he started telling me that I was not going to be able to do the first nine episodes of *Deep Space Nine*. At that moment, I knew what was happening, and he came up with the goodies. He said, 'I want you to direct the *Voyager* pilot,' and of course I thought that was a terrific idea."

Probably more anticipated and closely scrutinized than any other debut show on television, much rests on *Voyager* delivering what the fans want. Obviously, Paramount is placing much confidence in *Voyager,* pulling out all the stops for the show, which will serve as the tent pole for the studio's new network. The première episode has had a breezy thirty-day shooting schedule (with four additional post days for reshoots, additional stunt work, and opticals), and a budget reportedly in the seven to eight million dollar range—factors allowing the freedom to get everything, from the script to the cast, just right.

"Obviously, as a director you can't do as much on a pilot for something like this as you would on a brand new show," notes Colby about his creative responsibilities on the show. "We had precedents, and there were certain rules we had to follow—certain things we could and couldn't do. That is why this isn't a pilot like *NYPD Blue* was a pilot or *ER* was a pilot, where everything started from scratch. *ER* was not based on a hospital show that was just updated. With *Voyager*, you have a ship that is just like the *Enterprise*; smaller, faster, and more advanced, but the relationship was there. The bridge was there. The characters were essentially there. Even the technical structure and philosophy of the show was there, since that all came out of Gene Roddenberry's mind. So there was not as much freedom for me as a director as there might have been with a different pilot."

But the *Voyager* does bring with it a whole new set of circumstances, a premise that sets it light years away from either *Generations* or *Deep Space Nine,* both literally and figuratively.

The pilot begins when the *Voyager* is sent in pursuit of a band of renegade Starfleet officers, members of "the Maquis," whose ship has disappeared through a region in space called "the Badlands." Things go awry in the heat of battle, and both ships are hurled through a rift in the time-space continuum to the farthest reaches of the galaxy. After the *Voyager*'s crew teams up with the renegade Maquis, calculations indicate that it will take the Starfleeters seventy-five years to find their way home through this uncharted galaxy.

Of the other two *Star Trek* spinoffs, Colby feels that *Voyager* will most resemble *The Next Generation*, but with some important differences. "You do things a lot differently when you're trying to get home than you would when you're trying to get away from home. There is more of a drive to get home and even more desperation and emotion involved. Because if you go out on a mission, a military mission or scientific one or whatever, then it's the mission that basically takes over and and the human element gets squashed. In this case, if things don't go right, they will never make it. If everything goes well, it will take seventy-five years and most of these people aren't even going to be alive after seventy-five years either. So there will be a certain tension in finding ways to get home earlier. It's less than likely it will take seventy-five years, but we can at least have a nice full run."

Creating strong new characters with potential for growth and change was, of course, a high priority for the *Voyager* writers and producers. The crew of the Starship *Voyager* includes:

Captain Kathyrn Janeway (Kate Mulgrew), in the first recurring appearance of a female starship captain; Lieutenant Tom Paris (Robert Duncan McNeill), hoping to prove himself after a tarnished past; First Officer Chakotay (Robert Beltran), a Native American who graduated from Starfleet Academy to join the Maquis freedom fighters and becomes the first officer of the combined crews; the Vulcan tactical and security officer, Tuvok (Tim Russ); Ops and Communication Officer Harry Kim (Garrett Wang), a twenty-one year old with a stellar academic career and one of the youngest members on the ship; Chief Engineer B'Elanna Torres (Roxann Biggs-Dawson), another former Starfleet

student turned Maquis, who is a hot-tempered half-human, half-Klingon; and Doc Zimmerman (Robert Picardo), the medical supervisor who exists as a holographic program, called into play when the ship's regular physician is killed. As for the "locals," there are two regular cast members native to this uncharted region of space, the gnomish handyman and cook, Neelix (Ethan Phillips), and his mate, the beautiful Ocampa alien Kes (Jennifer Lien), still in the first year of her nine-year lifespan.

"I think one of the things that's exciting to me is having a female captain," says Colby, in remarking upon the studio's interest in finding a male captain after the show's initial headliner, Genevieve Bujold, left the ensemble during the first week of shooting. "I'm glad we retained our composure and continued to look for the quintessential female captain."

With endless reports of how unhappy Bujold was and rumored screaming matches, Colby clears the air about the incident. "There was obviously a problem—but no one ever started going berserk or anything," says Colby. "There was never a screaming match between myself and Bujold. There was no screaming match with the studio. We all realized we had a problem, so we rearranged the board, filmed a week with scenes that didn't involve the captain, and went back to recast."

Specifically, one of the problems seemed to be that Bujold's conception of her role was far removed from the picture that Colby and the show's creators had of Captain Janeway.

"I don't know what happened on her part, to be very honest," says Colby. "I don't know if she really wanted the role or if someone in her camp convinced her it was a good idea to do the part, because the way she approached the character was not at all in keeping with the tradition of a captain. The captain is the type of person who *is* the vessel and who commands and is supposed to be of a certain caliber of leadership. The 'follow-me' leadership, something that inspires people, and I don't think I ever got that with Miss Bujold. As she explained to me later on, she said her concept was she didn't want to be Captain Janeway, she wanted to be Genevieve Bujold, and I think that explains that, because Miss Bujold is not a captain. I believe as an actress she still could have done it, but she is not what I expected a captain to be."

**Probably more anticipated and closely scrutinized than any other debut show on television, much rests on Voyager delivering what the fans want.**

Despite the narrow window in which the hectic casting search commenced, Colby feels that Kate Mulgrew has the proper qualities. And sure enough, while on set for the second one-hour episode of the season, Mulgrew displays a strong, powerful demeanor. As Captain Janeway, she projects the image of a firm leader, businesslike and to the point, yet she retains a personal vulnerability that gives her a feminine, human side. Reportedly, she understands that this is not just a role but a commitment to *Trek* and all the fans who have stayed loyal to it for almost three decades.

"When Kate came on the first day, it was like a Sherman tank, and I was so high on her when she came to set, I said,

*Continued on page 45*

*Robert Picardo heads for stardom—though you might say his* Voyager *role "lacks substance."*

# Interview with the Hologram

BY TANYA ANN FLETCHER

**Robert** Picardo can safely be called a man out of time.

Best known for his acting roles in productions set in the '50s and '60s (i.e., the theater projectionist in the Joe Dante-directed feature *Matinee,* Dr. Dick Richards in television's Vietnam-era drama *China Beach,* and the coach on *The Wonder Years*), the eclectic actor is now heading directly to the future as he assumes the role of physician Doc Zimmerman, who exists only as a hologram, on *Star Trek: Voyager*.

"I was a retro actor, now I'm a futurist," Picardo remarks. "I've gone from being 20 years behind my time to 400 years ahead of it.

"I've never done anything really futuristic, most of my movies have been horror films (for instance, the role of Mark Dark in *976-EVIL*) or in Joe's films, some of which are 'light' science fiction ," notes Picardo. "In fact, the only other time I remember that I was ever in a stretch spacesuit before *Star Trek* was when I played Captain Starkiller in *Explorers*. Your body has a memory, just like your mind, so you sort of remember the last time your underwear slipped under you."

*Star Trek: Voyager* is set within the same time frame as *Generations* and *Deep Space Nine*, but by loosely taking its cues from *Lost in Space,* it offers a very intriguing premise never before explored in the *Trek* realm—being millions and billions of light years away from home.

"They have taken us to a pretty distant corner of the galaxy, so we have a long way to go to be back on the familiar stomping grounds of the other shows," explains Picardo about the storyline involving the U.S.S. Starship *Voyager* being sucked through a unique vortex in space that dumps them in an unchartered area of the universe, where they discover they have a seventy-five-year journey to get home. Thus the show has definite potential to be on the air for years to come. "I guess they were worried after M*A*S*H outlasted the actual Korean war, so they thought they might as well set their sights high."

As for Doc Zimmerman's place on board the ship, he is pressed into duty when the original ship's doctor is killed.

"My character is unusual in that he's a bit of a genie in the bottle," says Picardo about his holographic character. "So far I only appear in the sick bay, so I'm not on the set the way the other actors are all the time. All the other actors work day after day, and they tend to shoot my whole part in a day or two because of the limited locations."

The origins of Zimmerman are rather intriguing; his holographics program is culled from information and experience not only from medical journals but from forty-seven of the most qualified Starfleet doctors and specialists.

"Since I'm a doctor, they've also programmed me to have some sort of bedside manner and sensitivity for patients—which doesn't work terribly well," explains Picardo, whose character may also provide some unusual links to *Trek*'s past and present. By having access to the records of previous Starfleet doctors, Zimmerman just might have a little bit of "Bones," or even Dr. Beverly Crusher, floating around in his database.

"I don't know whether the other *Star Trek* doctors from the other series are part of my design, but they don't really specify who they are, so it could certainly come up later," says Picardo. "In a way I am part of the legacy. The script does note, however, that Zimmerman looks a lot like the doctor who was mostly responsible for my design. So there is some doctor out there in the universe who looks just like me and designed this program and gave me his features. I thought it would be fun if there was a digital video manual, in case you have problems with my program, so that you could pop something in and you see the doctor himself on the big screen telling you how to access and alter the program. So hopefully I will also get to play my own instruction manual as well."

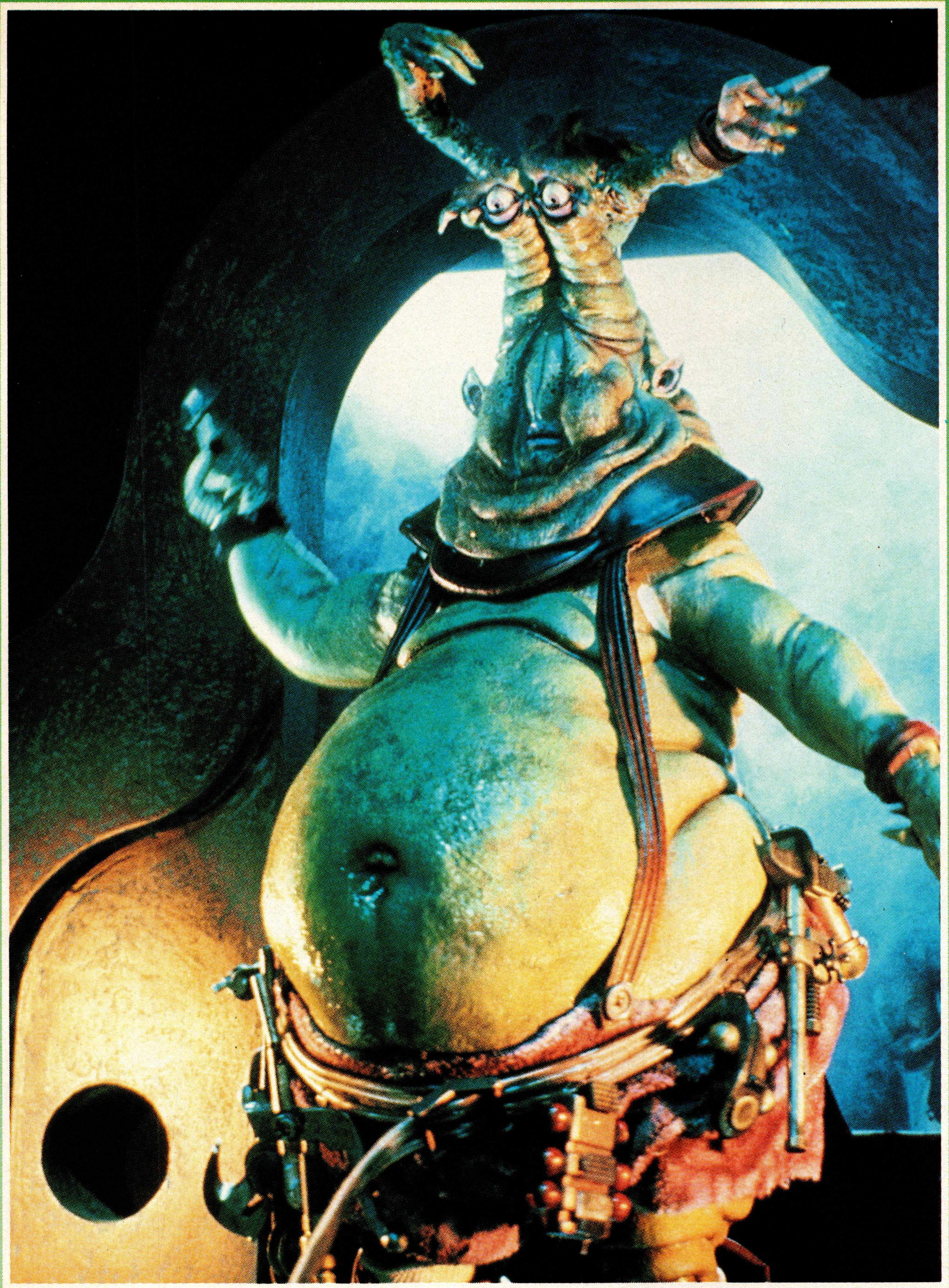
Room for growth is something that definitely interests Picardo, who sees his character having unlimited possibilities.

"I just thought it was going to be a kind of one-joke thing, that maybe he wouldn't develop," explains Picardo. "Then it was explained to me that their design of the show was always to develop and examine *all* the characters. And, in fact, his program could change, he need not stay the same. That was the key in sparking my interest. Just because he was computer-generated didn't mean his program couldn't be altered and thus allow for some fun with variety in his behavior. I don't think this will ever be 'Doctors in Space.' But they have the option to change him on a per-episode basis."

As Picardo and the rest of crew settled into their parts, the one aspect about Zimmerman that Picardo has noticed coming to the fore is his character's comedic potential. In fact, as the other characters are currently burdened by their grim circumstances, Doc Zimmerman seems to be the most reliable source for "lighter" moments in the show. "Certainly in the pilot and the first two shows we've done that has been the case," says Picardo.

When originally approached for *Voyager* by the show's executive producer, Rick Berman, Picardo was a little concerned, particularly since he couldn't understand how a hologram could be a doctor and administer the necessary care.

"My first question was, how does he hold a scalpel," recalls Picardo. But with a little investigating into the *Trek* universe via the official *Trek* manual in book-



stores, many of his questions were answered. Nevertheless, Picardo was, for a fleeting moment, interested in playing the part of Neelix, the show's alien cook.

"It was the makeup role of show," says Picardo, referring to the extensive prosthetics required to transform into Neelix, "but I had conflicting emotions about taking on a long-term commitment. I've done heavy makeups, in *Explorers*, so it was an issue of discomfort and the energy it requires, because your days are extremely long. You basically start your day putting all the makeup on, often sitting around getting things on you for hours before you actually go to work for the day. It's very long and then you spend an hour taking everything off. So you have to conserve your energy and be careful that you have it at the moment you need. It takes a special kind of discipline, but I didn't know how I would feel doing it for years at a time. But they've got a great actor in the role—Ethan Phillips—and I think he's going to be a great asset to show. Plus he's an old friend of mine."

Though Neelix was forsaken, Picardo has made it known to the producers that he'd love to do an episode in which he would play Neelix's brother. "One of the great things about doing the show with makeup characters is, in theory, you can guest star on your own show. I don't think it's ever been done on *Star Trek* but I certainly would like to do it and play another character. It would be great. Mike Westmore certainly knows about my makeup background in latex and he thought the idea was amusing. So hopefully someday I will appear as Neelix's brother in some sort of sibling rivalry episode."

Ironically enough, one of the deciding factors in accepting the Doc Zimmerman role was the producer's request that Picardo *not* wear a hairpiece as he so often does in the various other roles he plays.

"I am completely as I appear in my home life, except I've grown the Starfleet angled sideburns, so they wouldn't have to glue them on me," notes Picardo. "When they told me they wanted me to do the role as is, Rick Berman said with a wry smile, 'We've had very good success with bald actors.'"

With some exceptions, including his *Howling* role and the role of Mark Dark in *976-EVIL*, Picardo's roles usually highlight his gift for comedy. "I come from the background of being the class cutup who grows into an actor," says Picardo. "I always enjoyed making my friends laugh."

From class cutup, Picardo moved on to appearing in school plays as a way of "avoiding organized sports and meeting girls." He admits he never took it all that seriously in high school but he fondly remembers his English/acting teacher, fittingly named Ted Shakespeare ("I thought every English department had a Shakespeare"), who gave him his first opportunity to stretch his acting ability.

"I didn't realize it at the time, but he was testing how interested I was by making me the lead in the school play my senior year, and that was a drama," says Picardo. "I had only done comedy at that point and really enjoyed doing comedy; here he goes sticking me in Arthur Miller's *The Crucible* my senior year. I was very disappointed at first, but at some level he must have known I had a certain talent for this, and he was doing me a favor to see if I was just a show-off or possibly interested in being an actor. It was certainly much more rewarding than doing what came easily to me, but I do credit this particular teacher for testing me."

After high school, Picardo continued his work in theater; Joe Dante discovered Picardo in a 1979 production of *Tribute*, and subsequently called him to read for *The Howling*.

"For some reason he thought, after seeing me play a screwed up juvenile role, that I would be a good werewolf for him," says Picardo, who went on to become that film's memorable Eddie

Quist, wearing Rob Bottin's state-of-the-art transformation make-up, designed with the consultation of Rick Baker.

"I read for it once or twice, but I think I successfully gave the casting director the creeps, so they hired me," says Picardo. "I got behind her on my hands and knees and did this whole scene without letting her turn her head and look at me. It creeped her out enough that I think I was hired for my effect on her as much as for my reading."

Dante's continued filmmaking success allowed him to develop a repertory group of players, including veterans like Kevin McCarthy and Dick Miller, as well as a few up-and-coming actors like Picardo.

"I turned down a role in *Gremlins* and he was mad at me for a while," says Picardo. "That was right after *The Howling* and, at the time, I didn't understand Joe's attitude about actors he liked. I felt it was an awfully tiny part and I didn't really want to do a tiny part. Now it's understood I'll be in whatever he wants me to do. Sometimes they're bigger and sometimes they're not so big."

For instance, Dante next offered Picardo a double-role in *Explorers*, casting him in the title role of the B-movie film-within-the-film *Captain Starkiller* and also as the scene-stealing TV-addicted alien Wak, with Picardo once again buried under layers of Bottin makeup.

"I really liked *Explorers* a lot, and I think it's Joe's favorite of the movies he's directed," notes Picardo, adding that Dante gave him plenty of room to improvise within his roles, particularly in *Explorers*.

"I had six scripted lines," he says, "and I made everything else up—and a lot of it didn't make it into the movie because it was just too off-color; a lot of it was just jokes. I did a series of twenty-six or thirty old jokes. The one that made it into the movie was 'Rolls Canardly—I bought a new car today, a Rolls Canardly, it rolls down one hill and can hardly get up the next.' "

Another science fiction endeavor soon followed, Dante's *Innerspace*, with Picardo as the outrageous comic villain "Cowboy."

"I think for a while I had the status with Joe as the actor that he plugged in whenever he couldn't figure out how to cast a part," Picardo chuckles. "*Innerspace* was the best example of this. Here was a part where I had to be this completely believable ethnic-weirdo-bad guy from some strange Middle Eastern country—then halfway though the movie I have to turn into Martin Short for a while, because they thought it would be too expensive and not credible to put my character's features on Short. I think that was when Joe finally realized he could put me in anywhere and I would come up with the goods."

That may be why Picardo has been called upon for every subsequent Dante film, including *The 'Burbs, Gremlins 2: The Next Batch, Matinee*, and *Runaway Daughters* —the last, an American International Pictures exploitation classic, remade for Showtime with a tongue-in-cheek slant.

"He's a good friend to me and extremely loyal—it's always a pleasure to go back to one of his sets," says Picardo. "Even when he has nothing for you to do, he sort of creates something. When I did *Runaway Daughters*, none of the parent parts were very big, but he let me embroider and make up lines quite a bit."

Picardo indicates that his role on *Voyager* is unlikely to interfere with his film career—he expects to appear in Dante's next film, *The Phantom*, assuming that the production, currently undergoing budget negotiations, goes ahead as planned.

"Accommodating is not the right word," says Picardo of his new science fiction home. "They're just really nice guys—a family of nice people—and they treat you as if 'we plan on being together for a long time, so we want everyone to get along well.' They've looked long and hard to find their cast, and they want to make everyone happy. And I know from Colm Meaney that they've allowed him to do other film work during the season, and I think their attitude is, as long as they can get their show done, it only enhances their show for the actors to have success and visibility in other areas."

No stranger to TV, Picardo's expecting *Voyager* to be a bit more challenging than his previous series roles, and inevitably likely to widen his popularity among science fiction fans, who have been, up to this point, only dimly aware of his genre contributions.

"The moment we were cast we became footnotes in pop culture and we could become more than that, depending on how successful the show becomes," observes Picardo. "I'm sure it's both good and bad that the show has such loyal and devoted fans. I've been told that the amount of interest and the fanaticism can be a bit daunting at times, but right now that part of it is pretty exciting." □

'Ladies and gentleman, the captain of the *Voyager*,'" recalls Colby. "And everyone was elated. We had somebody who immediately made contact with the crew, and up until that point, we had been paddling in the water standing still. We had a storyline but we needed a driving force, the machine, the engine. We needed a captain and when she came on, she changed that within five minutes."

As for other potential breakout characters on the show, Colby is cautious in making too many predictions but notes there's endless potential for both Chakotay and Doc Zimmerman.

"Chakotay is a Maquis, but he is still committed to Janeway," says Colby. "It's realistic thinking. He needs the Starfleet to get back home but he's also aware of the fact that when he gets back into Starfleet domain, he's going to be arrested since he's the enemy. So it's going to be interesting as the ship gets closer and closer to the first outposts what's going to happen with the Maquis people on the ship."

For the Doc, Colby sees the role along the lines of Data, who developed into one of *Generations'* favorite crewmembers.

"I don't know whether Zimmerman is the most interesting character right now." says Colby. "He is, however, one of the most obnoxious and ornery characters, and that makes it kind of interesting. Normally we expect a machine to run along and say, 'Take me to your leader.' I think you also have to consider it's the actor or actress in the makeup or costumes who will ultimately determine where the character will go. Data was a wide open book and it took an actor like Brent Spiner to get in that costume to make it work. Robert Picardo could do the same thing with Zimmerman. This could be the greatest one-room character ever conceived—because right now he can't leave that sick bay because he's a hologram."

Currently prepping the third *Voyager* episode of the season, entitled "Phage," Colby is keeping himself pretty busy. He'll continue to do several more *Voyager* episodes, he'll do one *Deep Space Nine* and he'll even get a chance to jump the *Trek* ship to helm an episode of *Babylon 5*—though that might be perceived as defection into enemy territory by some.

"When I told Rick I was going over to *Babylon 5* for an episode, he joked and said that I was 'defecting,' but that's not the reason I'm doing it," Colby says. "I've just known Bruce Boxleitner from when we did *Scarecrow and Mrs. King* together, and I like working with him. Besides, you don't want to just do one show or you get tunnel vision. You try to get around because that's what most directors want to do."

Back on 'ship', a *Voyager* signature plaque lists everyone involved, from the current *Trek* writers and producers, who are listed as part of "Starfleet Command," right down to the production designers, but the most touching credit is listed at the very end: "Chief of Staff: Gene Roddenberry." A fitting memorial to the immortal creator and mentor, a man ahead of his time, who has left something that may prove to be for all times, even for the future that he saw in his visions. As *Voyager* sets off on its first journeys, one can only hope that it proves a fit vessel for its real mission—to carry that legacy into the twenty-first century, and beyond. □

*PREVIOUS PAGE: Picardo plays the scene-stealing TV-addicted alien Wak, buried under layers of makeup in* Explorers. *OPPOSITE: Joe Dante gave Picardo his first creepy role, a werewolf in* The Howling. *ABOVE: Chief Engineer B'Elanna Torres (Roxann Biggs-Dawson) is a hot-tempered half-human, half-Klingon, seen here in the pilot, with one of the youngest aboard, Ops and Communications Officer Harry Kim (Garrett Wang).*

# Hardwired Hero

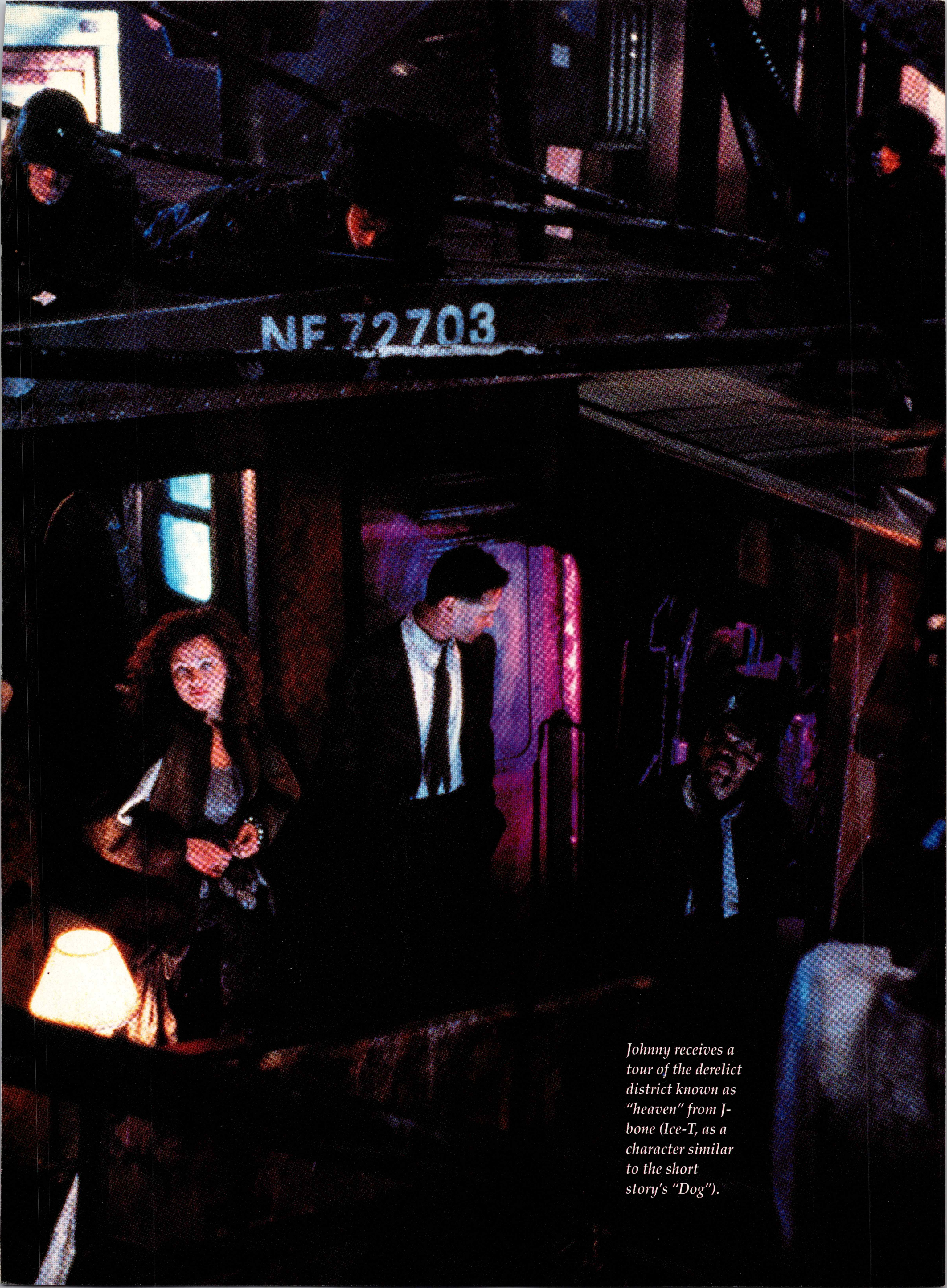
*William Gibson's* Johnny Mnemonic *heads for the big screen.*

BY LISA MACCARILLO

"IN MY MIND, THE FIRST PERSON I MADE THE MOVIE FOR was William because the world is his creation, in a sense," says artist and film director Robert Longo, speaking of William Gibson, whose SF novels have made him the guru of cyberpunk. "I think the idea of making pictures out of words is a tough one, particularly William's words, because they're so visual to begin with. *Johnny Mnemonic* is in many ways a mutant. It's much bigger than the story, and the look of the film is like my art."

Though Gibson has been a prominent literary figure in both mainstream and genre circles, and despite the fact that names like James Cameron and Ridley Scott have been mentioned in connection with past Gibson projects, *Johnny Mnemonic* is the first adaptation of his work to actually reach the big screen. Gibson erupted onto the SF scene with the publication of *Neuromancer* in 1984, which won the Hugo, Nebula and Philip K. Dick awards and changed the face of science fiction. His follow-up novels—*Count Zero*, *Mona Lisa Overdrive*, and *Virtual*

All photos: Copyright 1994. TriStar Pictures, Inc.



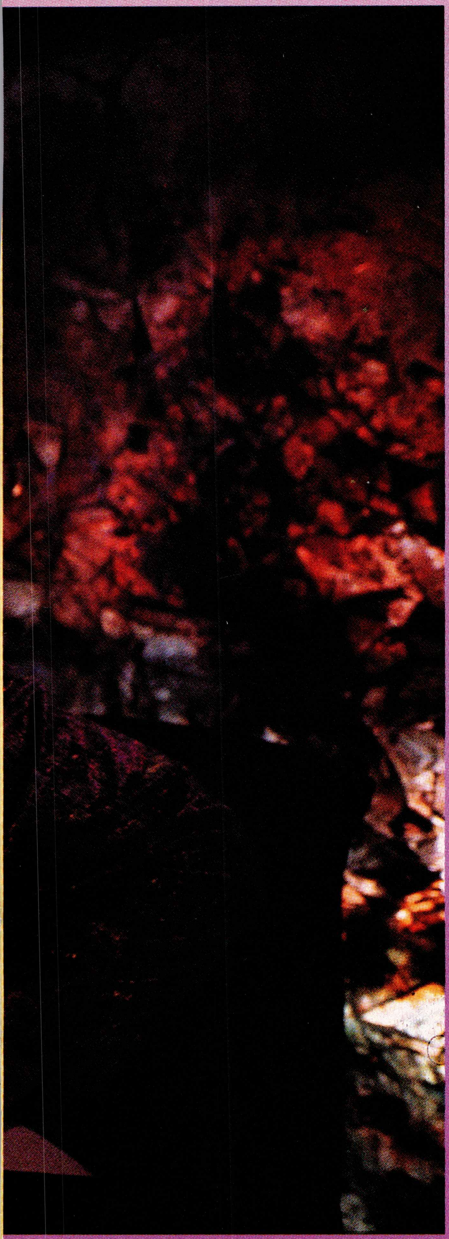
*Johnny receives a tour of the derelict district known as "heaven" from J-bone (Ice-T, as a character similar to the short story's "Dog").*

> *"It was mind-blowing... there was Johnny standing in front of me. He was just Johnny to the bone—it was amazing."*

*Light*—have proven as popular, and earned him a hefty six-figure advance for his next book.

*Johnny Mnemonic* is based upon a short story which appeared in Gibson's 1986 collection, *Burning Chrome.* Longo describes it as *"Touch of Evil* meets *Blade Runner* meets Federico Fellini. William Gibson and I made a mutant," he says. "It's a strange film—part science fiction, part thriller; heavy on the special effects, but special effects ain't the movie. It's a real basic story about a guy who finds meaning in people. It's also just this amazing ride into the future."

The film stars Keanu Reeves, still



*OPPOSITE: In the Drome, Jane (Dina Meyer, left) goes head-to-head with Ralfi (Udo Keir, at right)—backed by his henchwoman Pretty (Tracy Tweed) and assistant thug Yomamma (Falconer Abraham). BELOW: Johnny soon realizes that Jane is much more than a bodyguard. ABOVE: J-Bone presides over his Lo Tek gang.*

blisteringly hot from the success of runaway box-office hit *Speed*, as Johnny, a bio-enhanced smuggler-for-hire who delivers hot data in his chip-implanted brain. The information he carries is so important that unauthorized access to it could kill him. The multinational corporation it was stolen from and the shadowy crime syndicate working for them will do anything to get it back, including cutting off the courier's head. The only thing that stands between Johnny and oblivion is a surgically enhanced female bodyguard named Jane (played by Dina Meyer), a mythical refuge called Heaven, and Johnny's own capacity to trust. Gibson readers will note that "Jane" replaces Molly Millions, a *femme fatale* who appears in both the story "Johnny Mnemonic" and in the novel *Neuromancer*; that's because film rights to the Molly character are currently tied up with *Neuromancer*, which may well become a second Gibson feature, if *Johnny Mnemonic* opens well.

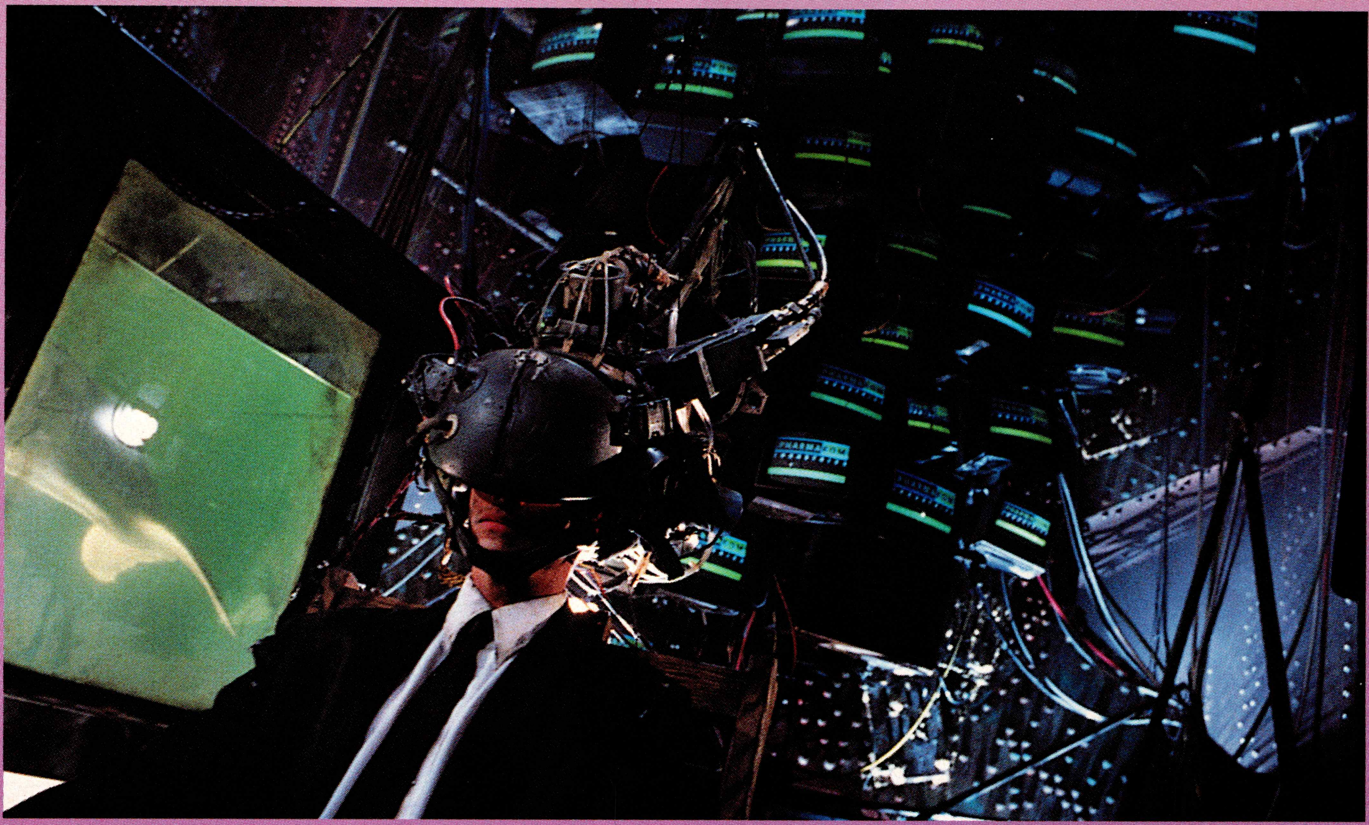
After several years in development for this picture, Longo found it a special thrill to finally see in the flesh the character he had carried in his head for so long. It was "mind-blowing," he says. "I was in the trailer with Keanu, making the last decision to cut his sideburns off and cut his hair a certain way, and I said, 'Look, go to the other side of the trailer, get dressed, and call me' because I did that a lot in my studio—whenever I had to assemble a big sculpture that I'd been planning, I'd face the other way while the assistants put it together, and then I would turn around in the chair and get this first rush of a look. I did that with Keanu—and there was Johnny standing in front of me. He was just Johnny to the bone. It was amazing."

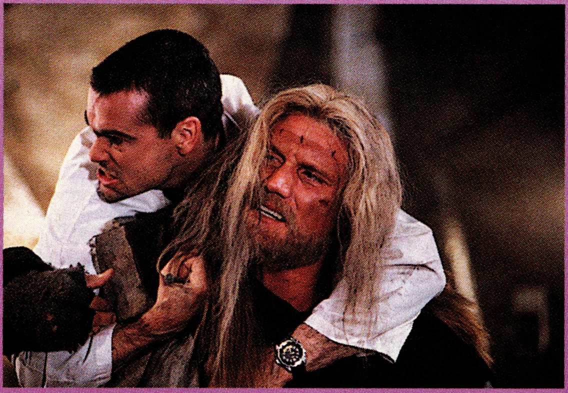
Transforming Gibson's vividly drawn prose into moving pictures was a challenge the director relished. "The thing that's interesting about art is that there's one thing that nobody can take away from you and that's inspiration," Longo says. "If one artist inspires another, it's like currency—you trade back. To have a concrete picture of everything, from a cigarette burning in an ashtray to the color of the blinds to the buttons on a cuff, is an interesting thing when you're a writer. William came to visit the set a lot and got real emotional. At one point, he had to go back to the hotel because it was just freaking him out that he could see what he'd written."

As the prime mover in the cyberpunk universe, Gibson's trademark style has one foot in a high-tech but decomposing urban future while the other rests in the vast computer-generated slipstream known as cyberspace. "The cyberspace stuff is fairly simple," Longo explains. "It's not like an LSD trip. It's actually very workmanlike when we do it. When Johnny travels within these machines, it's kind of a consensus hallucination of all the collective knowledge of the human race. It's like opening up a magazine and being able to go into the Sears catalogue. The space is like a huge internal city that's filled with everything you can think of, except that travel is just a matter of waving your hand."

Another visual challenge for Longo was to create a future which hasn't already been seen a hundred times. "It's difficult to make a futuristic movie," he says, "because our vision of the future is already so clichéd. We're nostalgic for the future. I think the key to this movie that gives it a futuristic touch is that the technology in the movie is very casual, even though it's very advanced. The advanced technology is used for the most mundane things."

To avoid a generic sameness in the effects, Longo hired three visual effects companies to make the virtual reality scenes. "I designed the scenes very specifically with drawings that they all contributed to and collaborated





> "It's difficult to make a futuristic movie...our vision of the future is so clichéd, we're nostalgic for it."

on," he says. "I don't really care how they did it. That's for gearheads. I'm not a gearhead. I wish I was at times."

Longo assembled a diverse cast of players which includes action-film star Dolf Lundgren as a deranged, unstoppable bounty hunter named Street Preacher; rapper-turned-actor Ice-T as J-Bone, an underground outlaw; Udo Kier (best known for his title performance in *Andy Warhol's Frankenstein)* as a kind of twenty-first century pimp named Ralfi; Takeshi Kitano as Takahashi, the ambivalent head of a corporation that has grown cynical around him; and poet/rocker Henry Rollins as Spider, a doctor specializing in surgically-altered humans. Longo comments on his cast: "Ice-T is incredibly noble in this picture. Instead of playing his usual Gangsta, Ice plays a character that has purpose. Henry Rollins does the same. They're very strong in the movie. Henry's a real surprise. Udo Kier is just magic."

In the role of a mysterious cyber-presence named Anna, Longo cast his wife Barbara Sukowa, an actress and frequent model for his art, which allowed him to move his entire family up to Montreal for the shoot. And, a week before the principal photography, Sukowa gave birth to their third child, Joseph. "He's a Canadian," boasts the beaming new dad.

Longo and his cast and crew spent the entire spring of 1994 "freezing to death in Canada. Now we know why these people drink a lot of beer." At one point, Longo nearly killed himself while scouting locations in the "Great White North."

"I was like two hundred feet up in the air and I went looking for a shot," he recalls with a laugh. "I thought everyone was following me. Then I realized that I had gone where nobody else went. It was an old, rusted-out bridge, and part of the guardrail gave way. I was just hanging there and I ripped up my shoulder holding myself up. I immediately went back to the trailer and threw up."

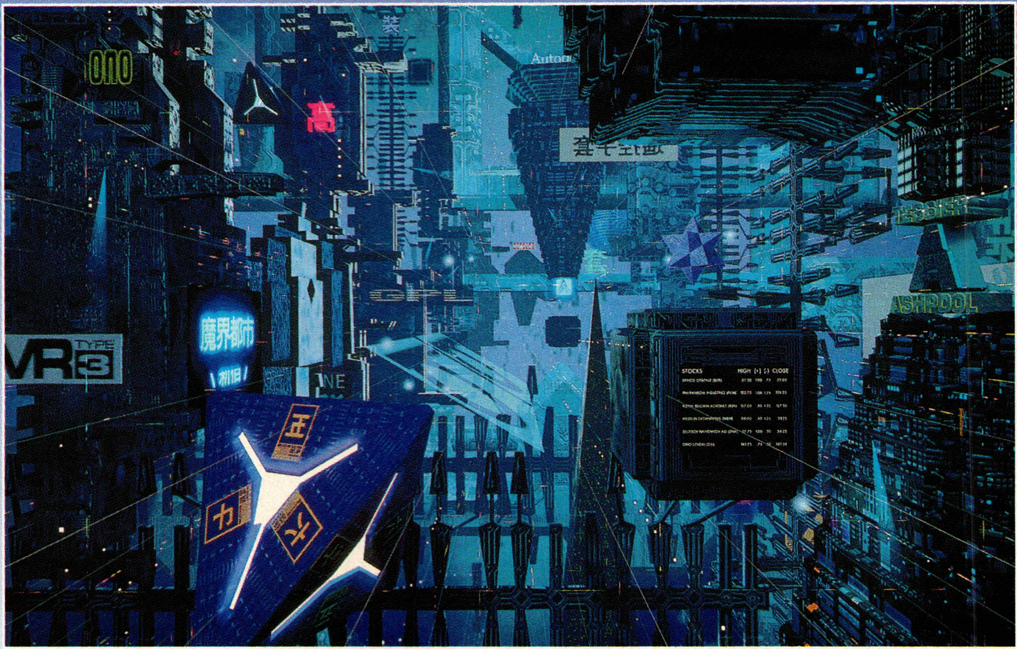
Alternately described as one of the most provocative and visionary artists working in America today, Longo has shown his paintings, drawings, sculptures and installations in major galleries around the world. Longo grew up in Long Island and earned his B.A. from State University College in Buffalo, New York. In 1974, while still in Buffalo, he co-founded the renowned "Hallwalls," an exhibition and studio space for contemporary art. He held his first solo New York gallery exhibition at Metro Pictures in 1981 and has since garnered a solid, world-wide reputation as a complex, visionary artist.

In 1986, Longo began to experiment with directing operas, music videos and short films. Among the videos he directed are R.E.M.'s *The One I Love* and New Order's *Bizarre Love Triangle*. His award-winning short film, entitled *Arena Brains*, starring Eric Bogosian, Ray Liotta and Sean Young, premiered at the New York Film Festival in 1987. In 1992, Longo directed a season premiere episode of HBO's *Tales From the Crypt* entitled "This'll

*LEFT: Johnny Mnemonic (Keanu Reeves) has just uploaded the world's most valuable information into his chip-implanted brain. ABOVE: Spider (Henry Rollins) puts a head lock on the Street Preacher (Dolf Lundgren). OPPOSITE: Sony Pictures Imageworks created the special effects for Gibson's vision of cyberspace.*

*Continued on page 72*

# A GLIMPSE OF CYBERSPACE



For too long, William Gibson's vision of cyberspace has existed only in the imaginations of the award-winning author and his large cross-section of fans. Now cyberspace is to be brought to gleaming life in the upcoming feature film *Johnny Mnemonic*. Thanks to luck and a prayer, the enormous task of translating Gibson's words to screen reality fell into the hands of longtime Gibson fans George Merkert and John Nelson of Sony Corporation's relatively young visual effects company, Sony Pictures Imageworks.

"I've been chasing this for years and years and years," says Merkert, visual effects producer for the company. "Several years ago, I wound up doing a design research project for another Gibson story, called 'Burning Chrome,' when several people, including James Cameron and [*Mnemonic*'s executive producer] B.J. Rack, tried to mount a production for Cameron to direct." Though that project was ultimately put on hold, producer/visual effects expert Rack recommended Merkert and Sony Imageworks for the *JM* project. "B.J. wanted to involve us in the realization of cyberspace for this show," Merkert continues. "When she sent us the script for *Johnny Mnemonic*, we immediately thought, wow, this is terrific stuff. We then became proponents of the project to TriStar Pictures' development department."

When *JM* received a green light from TriStar, Merkert and visual effects supervisor John Nelson then began the lengthy design process with writer Gibson, director Robert Longo and production designer Nilo Rodis. "I was given a lot of freedom with Robert and Nilo to design what I thought cyberspace would look like," says Nelson. "But they also had a pretty definite idea of what they wanted—very, very dark and very gritty; nothing was to be brightly colored."

Nelson designed several different locales in cyberspace. Among them is Upper Level Cyberspace, which he describes as "always very clean and cool, with lots of big corporations. The main corporate structure in Gibson's script is Pharmakom." Another area is Bejing cyberspace: "CyberBejing is very bright and filled with light; the design is pretty much in the corporate iconography of Tokyo." CyberNewark is the opposite, "very post-industrial, smoggy and smoky, dark and dank."

"In the future, you'll be able to sit in your house and commute to Culver City or Toronto or New York, wherever you want, and interact with people or get information," Nelson adds. "What we all decided on is that the cities of the future will not be above-ground; they'll be on the Net."

Nelson received a letter from Gibson in which the author described what the design team should shoot for. Cyberspace should be "like a virtual office," Gibson wrote. "It's a three-dimensional version of Windows [PC software], but it's really very big. You can move through it, but in these kind of jump cuts where you're rushed forward, where everything's blurred, and you've got this stuff immediately in front of you which you manipulate with your hands. It's very specific and kind of hardware-ish. It should be very gritty and dirty and fast. It's never slick."

Nelson traded sketches back and forth with Longo and Gibson. Cyberspace would be seen from Johnny's point of view, and would include his own hands operating within it. The next step for Nelson, art director Jamie Rama and animator Brumbaer, was putting the designs into 3-D computer-generated action which involved three parts: the live action, the hands moving inside of cyberspace, and cyberspace itself. "The design process was very interesting in that we started with live action and reverse-engineered the hand action to match it," says Nelson. "Robert directed live action sequences of Keanu Reeves, as Johnny, wearing his virtual reality visor and gesturing with his hands. I designed storyboards to match the action of his hands. We then designed on the computer what he was seeing from our black and white storyboards, which we painted in Photoshop. Those became our hero production designs. After Robert approved these designs, we would play them out for a three-dimensional match."

Sony Pictures Imageworks' Nelson flew up to Silicon Valley to meet with active researchers in the virtual reality (VR) field. "We jammed creatively with New Leaf Systems, a VR company in Northern California, on things that we could do and interfaces we could design," he says. "We decided that VR itself is one giant heads-up display and it's also very tactile. When you fly up to something, your hands can touch and move things. The mandate from our director was that he wanted people to understand that VR is a logical extension of what they might see on their computer right now. So, we tried to base our logic in today, then extrapolate it into the future, design-wise."

Merkert and Nelson received another letter from Gibson after delivery of the shots to the filmmakers. "Here was one of our favorite writers saying, 'Wow, fantastic. You guys have visualized things that I've only seen on the inside of my forehead up until now,'" says Merkert. "That was probably the best indicator that our design process was successful; we managed to please the man who is responsible for inventing cyberspace in the first place."

*—Linda Stone*

# The Twilight Zone

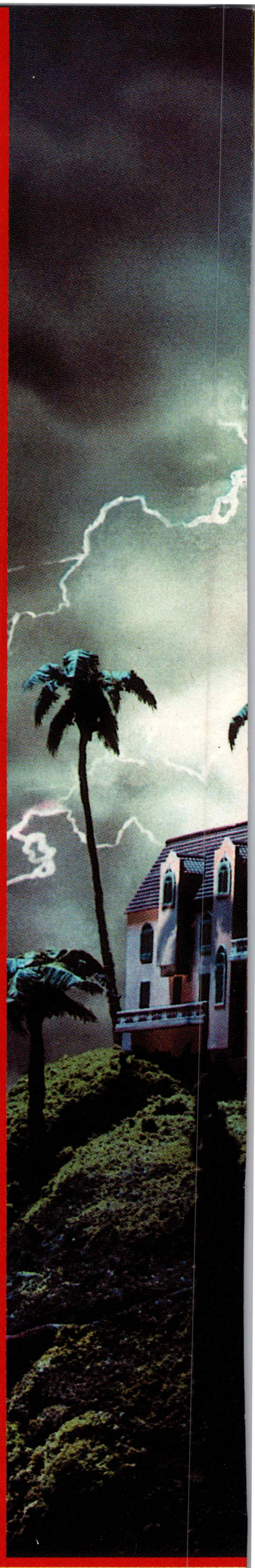
# TOWER OF TERROR

### *At Disney-MGM's newest hotel, they check in ...but they don't check out!*

BY RICHARD J. SCHELLBACH

*Editor's note: Beginning this January, the Sci-Fi Channel will hold exclusive broadcast rights to Rod Serling's* The Twilight Zone, *television's landmark fantasy series.* The Twilight Zone *can be seen seven days a week at 7 p.m. and 11 p.m. Eastern time only on Sci-Fi Channel. The Channel's exclusive will extend through 1999.*

*We could think of no better time to take a brief excursion to the newest attraction at the Disney-MGM Studios, a multi-media thrill ride commemorating the wonder of Rod Serling's* The Twilight Zone....



*PEOPLE SIZE OF... ANTS!* FOR one instant, this phrase, grammatically incomplete, but commanding the whole of my attention, filled my mind before I plummeted to what I was convinced would be my untimely death, nearly 200 feet below....

A few short hours ago, I had been skeptical. Growing up, I had held Rod Serling as my idol. His brilliant writings were and are, more than anything else, the reason I now write professionally. My trip to Disney-MGM Studios, Florida, was to search out the answer to a question that had plagued me from the time, back in 1991, that I had first heard of Disney's plan to create a *Twilight Zone* attraction: Would Rod Serling have approved of "*The Twilight Zone* Tower of Terror?"

Rising to a majestic height of 199 feet, the Hollywood Tower Hotel ride can be seen from just about anywhere on the Disney-MGM Studios lot. But the closer you get, the more you realize just how impressive the structure really is.

"Actual building materials for the Hollywood Tower Hotel," explains Disney's Christian Campagnuolo, "include 145,800 cubic feet of concrete, 1,500 tons of steel (3 million pounds) and 27,000 roof tiles."

Once you step onto the hotel grounds, however, your perspective inverts. Massive stone walls and tall trees surround you. Like magic, the rest of Disney-MGM Studios disappears and you are transported to the famed Hollywood Hills as they looked back in the days of

The HOLLYWOOD TOWER Hotel

*When Disney-MGM's Hollywood Tower Hotel is hit by lightning, visitor's find themselves in* The Twilight Zone, *a ride that includes plummeting in an elevator car!*

Gable, Garland and Karloff.

"The Imagineers, (Walt's name for his designers/engineers) cast an equal eye to the detail of the exterior grounds as they did to the interior of the hotel," boasts Disney publicist Carole Munroe. "We are all very proud of this attraction."

Moving up a pathway, toward the building, one notices the eye-catching Hollywood Tower Hotel sign. Seemingly etched out of metal and granite, the design is more reminiscent of a gravestone than a sign. Then, as if the sign senses that you're starting to turn away, tiny beams of light shoot out of the slabface and spell out the words, "*The Twilight Zone* Tower of Terror" over the existing hotel name. Unfortunately, the most impressive exterior effect, by far, can only be truly appreciated at night. A massive neon Hollywood Tower Hotel sign that spans the width of the entire building hangs precariously above a gaping hole in the tower walls. Like an angry demon, it spits sparks and flickers as bolts of electricity arc from letter to letter.

Once inside, bellhops usher you into the huge main lobby, which contains furnishings from the lavish estates of some of history's Hollywood elite. A keen eye will notice that the two main elevator doors are severely battered—a subtle clue that, at one point, something went terribly awry here. Soon a hotel staffer escorts visitors into the library. There, certain pieces of the puzzle come together.

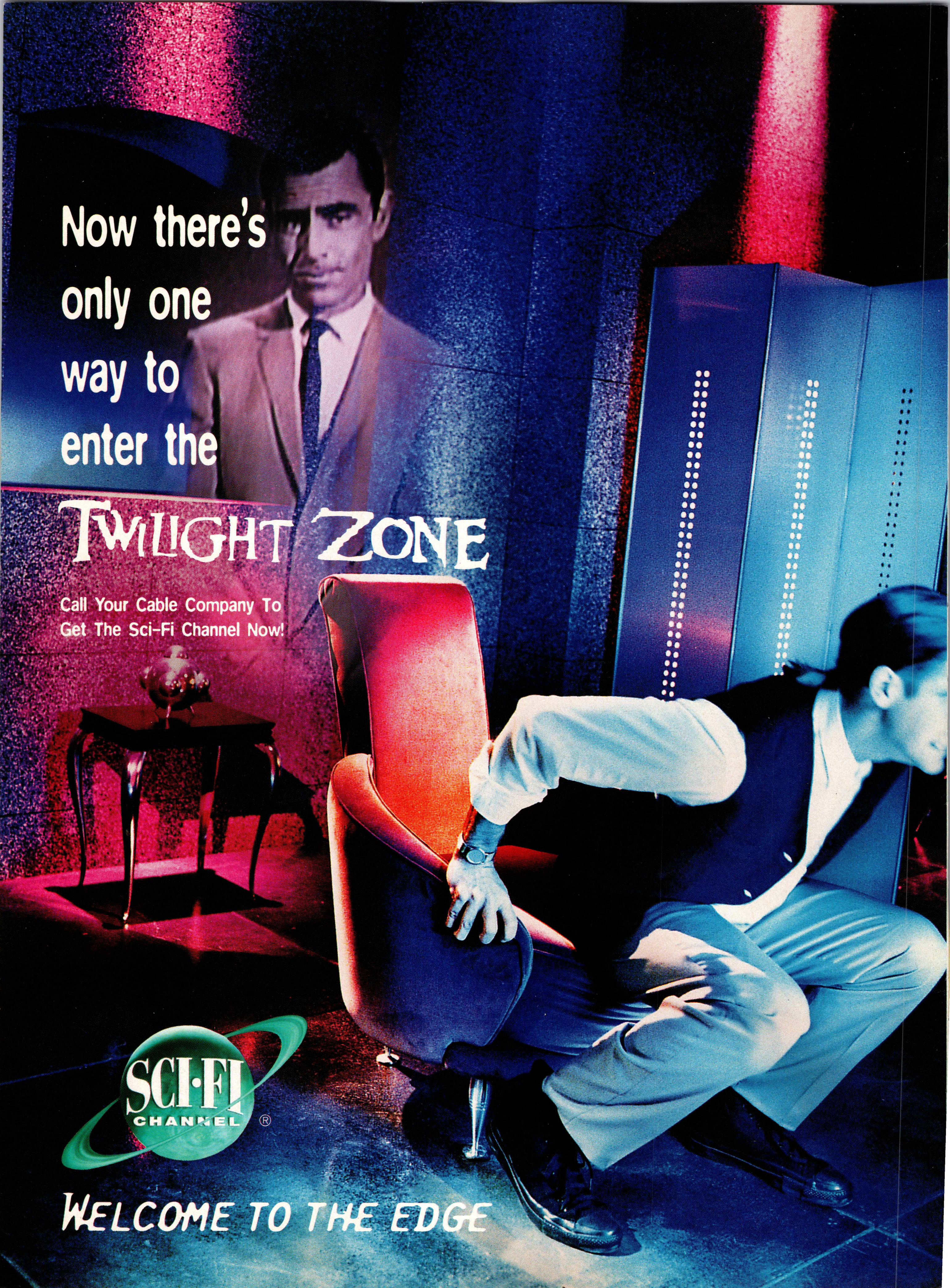
The library is littered with book-lined shelves, an old television, and dozens of bizarre objects. Among them, the true fan will spot the devil-headed fortune-telling machine from the classic episode "Nick of Time," a pair of broken-lensed glasses from "Time Enough at Last," and the "alien" astronaut from "The Invaders." Suddenly, a bolt of lightning strikes the library window. The room is thrust into darkness and the television sparks to life. As a fuzzy image appears on the screen, television's most recognized theme song begins to play.

"Do-do-do-do, do-do-do-do..." A few in the crowd join in.

"You unlock this door with the key of imagination..."

Without warning, the library takes another lightning hit at the

*Continued on page 55*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## TWILIGHT ZONE

*Continued from page 53*

same time as the black and white Hollywood Tower Hotel that now appears on the television screen. In footage shot by famed director Joe Dante, a story begins to unfold:

On the evening of October 31, 1939, a freakish storm descended upon the Hollywood Hills, we are informed, and Tinseltown's elite sought sanctuary in the elegant lobby of the twenty-two-year-old Hollywood Tower Hotel. Among those checking in that night, we observe a handsome young couple accompanied by an elderly, over-worked bellman and a child actress and her stately governess as they walk toward the elevator. They step in; the doors close. Suddenly the hotel takes a mammoth lightning strike that sends a bolt through the tower and into the elevator car. The five passengers begin to writhe as electricity travels around and through their bodies. Seconds later, the elevator, its passengers, and several sections of the upper stories of the Hollywood Tower Hotel—vanish!

Effects artist Al Magliochetti, whose animation assignments have included *The Addam's Family*, *Star Trek VI*, and *Frankenhooker*, spent one full month animating over 700 frames of film for "*The Twilight Zone* Tower of Terror" television footage in order to bring the violent lightning effects and electrical arcings to life. "I grew up watching *The Twilight Zone*," he says. "It was a driving force behind my desire to get into special effects and filmmaking. We all tried very hard to keep the flavor of the original series."

Yet, as superb as the lightning attack is, it is overshadowed by what follows—an appearance by the master himself. With *Twilight Zone*'s trademark whip-pan, Rod Serling comes into view, standing in front of a maintenance service elevator. Disney Imagineers viewed each episode of the classic series at least twice to find a clip of Rod Serling that would work, and the episode "It's A Good Life" provided the appropriate moment.

"Tonight's story is somewhat unique and calls for a different kind of introduction," warns Serling. "This, as you may recognize, is a…" [This is where the dialogue borrowed from "It's A Good Life" ends. The view then moves seamlessly to the ill-fated elevator in the boiler room of the Hollywood Tower Hotel.] "…maintenance service elevator, still in operation and waiting for you," our host continues. "We invite you, if you dare, to step aboard, because in tonight's episode, you are the star. And this elevator travels directly to…*The Twilight Zone*."

With another lightning hit, Serling is gone, the library lights come back on, and a hotel staffer ushers visitors down into the boiler room and to one of four waiting service elevators. Once inside, you ride…in the dark. The elevator doors finally open on a vacant fourth-floor hallway. As lightning flashes, a spectral image flickers into view. Suddenly, the five "lost guests," missing since that stormy night in 1939, appear and beckon you to join them. Then, with a clap of thunder and a lightning flash, the five tormented souls disappear—and with them the ceiling, floor, and walls of the corridor. All that is left, as the elevator doors once again close, is a sea of stars in a black *Twilight Zone* sky.

When the doors re-open, visitors are treated to a floor even more surreal than the last. Strange glowing silhouettes, images from the opening *Twilight Zone* titles (including an eyeball that holds a special surprise for visitors), and doors pulsating with electricity and light are everywhere.

This time, as the doors slam shut, visitors are rocketed upward for what seems like eternity. When the elevator car comes to a halt and the doors open, visitors experience one of the biggest shocks of the attraction—sans special effects—when they realize that they're mere inches from the exterior of the hotel and just slightly above that flickering, sparking hotel sign. And at approximately 160 feet in the air, you can see out to the horizon line.

*People size of…ants!*

FORTUNATELY, OR UNFORTUNATELY, you have just enough time to let that sink in, really sink in, before you plummet (There is no fall, here—you *plummet!*) toward the ground and end up in a dusty storage area in the hotel's basement. Although no one at Disney is giving exact figures, the freefall is easily over a hundred feet in just under three seconds. When you add another twenty-five feet for slowing down, the distance becomes quite impressive. The assault to your sense of comfort—not to mention gravity—as your elevator car falls just slightly faster than you do, is numbing. In preparing this article, I made that plummet four times in a row, without the benefit of the downtime most visitors get while waiting in line to re-enter. After the first time I felt as though I had tried to kiss the bulldog on the hood of a moving Mack truck…and succeeded. And as if all of that wasn't enough, amidst the piles of junk in that dingy basement storage area, sat Caesar the bushy-eyebrowed ventriloquist's dummy from the fifth season episode "Caesar And Me."

And he was staring at me…

And I think he was laughing…

And I *know* he hadn't been there the first three times I took the ride.

So, I left Disney-MGM with an answer to my question. Rod Serling was the master storyteller of our time. He always stressed the importance of a strong opening, a tight middle, and an ending that made the viewer feel like they'd been taken on a journey. In that sense, I get the feeling that somewhere—possibly in the *Twilight Zone*—Rod Serling flashes a sardonic smile. □

## FOREVER KNIGHT

*Continued from page 37*

them on, you can't see a thing. It does look amazing, and in a way, the discomfort and pain actually make it easier to act—I'll do anything, just get me out of these lenses!"

Despite the mood imposed by such appliances—not to mention the death-oriented subject matter of the show in general—the cast and crew of *Forever Knight* keep their sense of humor always present. "We laugh and that helps," says Davies. "I suppose when you're dealing with this kind of mythical, Gothic, large acting, you have two choices. You can go out very, very seriously or melodramatically, or you can have a lot of fun, which is what we try to do, and people comment on how incredible the crew and cast are, and it's true. We have a wonderful rapport."

Imagine vampires on a golfing excursion; Davies himself organizes such sport outings with Bennett and other cast and crew members on a regular basis. "I lose all my money on these things," Davies says with a laugh. "The unfortunate thing about working at night is that you have to decide whether to sleep or to golf during the day. Often we choose golf, so we end up with dark circles. All for the sake of golf."

Davies has found this an exceptionally busy season, having directed one episode and preparing to direct another, which gives him a new perspective on the production. "It was the shot in the arm I needed," he says. "I'm not good at repeating, so I don't think I'm necessarily the best series kind of guy; I don't necessarily like to do the same thing over and over again. So, this came along and I became privy to a lot more information. Now I'm much more appreciative of the efforts given by every individual that was around, from each set decorator and painter to the actors themselves. It has helped me enjoy it more when I'm not directing." He plans on continuing to direct, as a natural progression from acting.

What should fans expect from the show this season? In a nutshell, says Bennett: "LaCroix works as a radio call-in host and continues to work Nick. There is one really interesting episode during the course of which (Nick's partner) Schanke is called to the radio station to investigate a killing and LaCroix is dead, stabbed through the heart by Nick, and Schanke is investigating it. Nick is married to Janette and they have twins. And then LaCroix comes back to life and proceeds to murder Nick with a stake through the heart—weird stuff happening!"

Though neither actor admits to a belief in vampires, Davies allows: "I do believe in the evil of vampires. Perhaps it is a kind of reincarnation. Who knows. What is it they say in *Hamlet*? 'There are more things in heaven and earth than are dreamed of in your philosophy….'" □

*He may have retired his Starfleet uniform, but the science fiction icon remains on view in* TekWar: The Series.

# WILLIAM SHATNER:

# Back to the FUTURE

BY ED FLIXMAN

THE WORLD OF INDEPENDENT television production can be hard to follow sometimes; shows crop up like mushrooms, and often fade away with barely a notice (for instance, did you notice when *RoboCop* was cancelled?). The proliferation of science fiction programs, in particular, is worrisome—in the jumbled world of off-network programming, it's easy for a quality show to be missed.

There seemed to be no such uncertainty in the case of William Shatner's *TekWar.* The first series of two-hour TV movies was, in syndication terms, a solid success. And, while still in its first run, it was announced that the adventure of future cop Jake Cardigan (Greg Evigan) would continue in a regular series.

That was last spring. But news of the series became impossible to confirm; after much digging, we learned that, while a deal had been made for the show to appear on Canadian television, no outlet for the series had yet been selected in the United States. Sources at Universal informed us that several options for U.S. broadcast of the Canadian-made series were being considered, and so the matter stayed for six months, as Universal conducted intense negotiations with several interested parties.

*TekWar* was put on a fast track in August, when Universal sealed their deal with the USA Network, with a mid-September production start date. Suddenly, staff and script assignments that had been on hold—some for months—were brought into play, and the race was on to meet a January 7th debut date.

"It's rough," Shatner admits, "especially for the writer-producers, Hans Beimler and Richard Manning, who are taking the brunt of the first eighteen episodes, trimming the scripts and running the

*PREVIOUS PAGE: The TekWar cast moves from TV movies to TV series relatively intact. ABOVE: Jake (played by Greg Evigan) is constantly battling the evil TekLords and their murderous thugs. RIGHT: Jake Cardigan and Torri Higginson (as Beth Kittridge) watch as an android melts down before it can reveal the facts surrounding Jake's wrongful arrest and imprisonment. RIGHT BELOW: Eugene Clark plays Sid Gomez, Jake's friend and former cop turned detective.*

show—also for producers John Calvert and Stephen Rolloff. They certainly have their hands full."

Meanwhile, Shatner's hands have been far from idle. Shortly after *Tek* went into preproduction, Shatner, who thought he had put his *Star Trek* uniform into permanent retirement, was asked to bring the character back to life one more time; apparently, this writer was not the only one to find the treatment of Kirk in *Star Trek: Generations* to be less than the character deserved (see "The Once and Future Kirk," in the December *Sci-Fi Entertainment*); test screenings of the film revealed that fans in general felt that Kirk, whether he was to live or die, needed a fate more fitting to his legendary status. The film's climactic scenes were rewritten to suit this end, and Shatner, along with Patrick Stewart, returned to the California desert to revise Kirk's fate. Shatner had to shoehorn the reshoot into a schedule already crowded with the concerns of his various television commitments, including plans to direct an early episode of the *TekWar* series.

*TekWar* stands apart from Shatner's previous work, owing to the veteran actor's thorough involvement in its conception and production, as well as in his continuing role as Walter Bascomb, proprietor of the Cosmos Detective Agency. After reading Shatner's account in *Star Trek Memories* of the internecine conflicts behind the scenes of the classic series, one can only wonder the extent to which his stepped-up involvement on the other side of the camera is, to some extent, a matter of self-protection.

"No, I've very seldom felt unfairly treated in the business in that way," Shatner responds. "It's more that I enjoy the game—and it is a wonderful game.

"Nobody really knows what they're doing in this business; you go by taste and instinct, and anybody's taste and instinct is equally valid. Because I've spent the years that I have, listening to people talk, and dealing with producers and directors and my own agents, perhaps a little more has rubbed off on me technically. But what makes things work on the creative end is anybody's guess; and what's happened is that I'm in a position where people sometimes listen to what I say—or at least give me a chance to say something—so I've become more involved for that reason. For instance, when *TekWar* was being sold for German television, I was called upon to speak to the German media representatives about buying the series. So I even had a small part in that, and I certainly had a large part to play in the selling of the show to Universal—and thusly to the USA Network."

Of course, the origin of the series lay in Shatner's new role as a science fiction novelist; a prolific one, with his seventh *Tek* novel since 1989's *TekWar* going to press later this year. One wonders how it came about that Shatner chose this juncture of his life to devote so much time to writing. "I've always written," he says, "including some television scripts and such. Then there was about a year during the making of *Star Trek V*, when we were hit by strikes and delays as a result of them. So, having the time, I started writing; and what began as an idea for a screenplay

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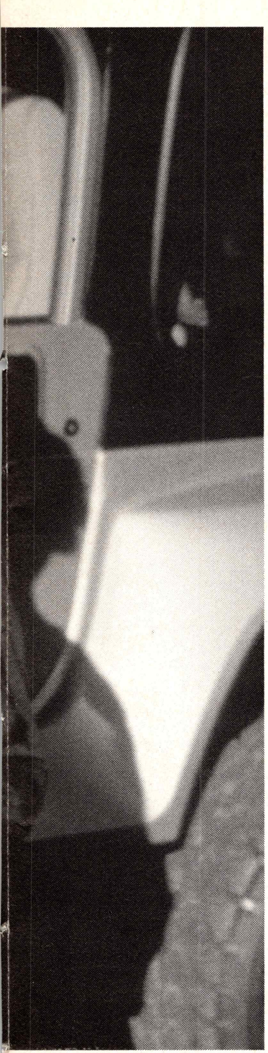

evolved into a novel; I had the good fortune to find a publisher willing to take it on; extraordinarily, it received good notices—which helped to build my confidence in my ability to tell a yarn. And so that first book blossomed into seven *TekWar* novels."

Shatner is careful to credit Ron Goulart, the veteran SF novelist who has served as a consultant on the *Tek* series. "As my consultant, he offers advice, he rewrites, and in some instances he writes," Shatner says. "The novels could not have been done without Ron Goulart, there's no question about that."

For his own approach to crafting a science fiction yarn, Shatner testifies that he "learned a lot of lessons at the knee of *Star Trek*, both good and bad—mostly good. And one important lesson was that the essence of the science fiction story is character-driven; it's a story that has some humanity that therefore gives it universality.

"A good SF story will have action to it, a throb and a beat that can entertain you with its very activity—but always, the story is the most important thing...and the technical stuff, the special effects, the hardware and so on, as fun as they are, take a secondary position to that story."

This story-oriented approach, Shatner hopes, will help *TekWar* transcend the constraints of a limited budget. "We are constrained to a large extent by budget," Shatner admits. "Special effects and everything are so expensive. We have our own in-house special effects house, Core, which does our computer graphics effects, and we're going to do as much with that as our budget allows. We are going to concentrate on character, and on telling the stories well, while trying to put every dollar on the screen."

Similar efforts served well in the production of the *TekWar* telefilms last year. In particular, Shatner recalls the genesis of the fourth outing, *TekJustice*. "We needed to do a show for $2.5 million, so we had to do what they call a 'bottle' show—a show that remains pretty much on a single set. And it occurred to me to do a courtroom drama; I thought, wouldn't it be interesting if Jake is accused of murder, and confessed—said that yes, he did murder. Given that premise, I had to come up with why he would say such a thing and, after figuring out why, how to dramatize it. So, on my way to Toronto for a story meeting, I took a writer along with me on the plane, and in five hours we just beat out the story that became the fourth film."

*For his own approach to crafting a science fiction yarn, Shatner testifies that he "learned a lot of lessons at the knee of* Star Trek, *both good and bad…"*

Like many other television series going the syndication route, *TekWar* makes the most of its budget by shooting and maintaining production offices in Canada. "There are more film companies shooting in Vancouver and Toronto than there are in Hollywood," says Shatner. "Part of the reason is the blossoming of talent up here, due in part to the amount of work that's moved here—it's a sort of feedback effect. And, of course, the American dollar is worth much more up here. But that's not to minimize the fact that Toronto is a beautiful city to shoot in, and the technical people are as skilled as any in the world."

While the *TekWar* universe will be moving from TV movies to series relatively intact, Shatner hopes to add more colorful semi-regulars to

*Continued on page 72*

# Turn out all the lights to relish Coscarelli's *Phantasm* trilogy.

BY STEVE PULCHARSKI & EMRU TOWNSHEND

THE RECENT HOME VIDEO RELEASE of *Phantasm III* makes this a good time to look back at one of the most original film trilogies in the horror/science fiction genre. The most recent entry never received the widespread theatrical release of the first two installments, but all three have and will undoubtedly continue to keep adults chilled with their surreal set pieces, while inspiring untold nightmares in the young and impressionable. The visionary behind all three modestly budgeted shockers is director/writer Don Coscarelli, who takes his viewers on a loopy, goofy roller coaster of imaginative thrills and primal fears.

*Michael (played by. Michael Baldwin) is attacked by one of the minions of the evil Tall Man in* Phantasm III.

The original *Phantasm* was released to theaters in 1979, and over 15 years later, it still stands as one of the most deliriously bizarre horror films of that era. And what that film lacks in budget, it makes up for in pure, twisted genius. This was our first introduction to thirteen-year-old Michael (Michael Baldwin) and his big brother Jody (Bill Thornbury). And at the outset they seem like your typical pair of suburban stiffs. After their parents pass away, Jody yearns to escape from his staid lifestyle, Michael worries about being abandoned, and Coscarelli doesn't waste any time before tapping into universal childhood anxieties. But things take on a more fantastic edge when Michael glimpses the caretaker of Morningside Cemetery removing a coffin from its open grave and lifting the hernia-inducing casket all by himself.

Though the plot is patently ridiculous—a half-baked tale of grave robbers from another planet—Coscarelli's strength lies in his barrage of highly effective dream imagery and enthusiastic energy. This film is obviously a labor of love for Coscarelli, who also took on the reigns of cinematographer and editor, and though there's not much logic to the goings-on, the film is loaded with unforgettable sequences. There are dismembered fingers oozing yellow goo, a fiery-eyed flying bug, and (Don's most startling invention) a Flying Silver Sphere that locks onto its victims' foreheads with razor-sharp blades, drills a hole between their eyes, and pumps all their blood onto the mortuary floor. It also benefits from two extraordinary supporting characters, who become the foundation of the series. First, there's Angus Scrimm as the Tall Man, a gaunt, sinister caretaker who's turning deceased humans into robed, hooded dwarfs and packing them through a dimensional porthole. Also on board is Reggie Bannister as Reg, a balding, pony-tailed ice-cream man who helps out the brothers and provides the film with a splash of goofy humor. But unlike '90s horror films that rely on glib quips and cheap double-entendres, Coscarelli would rather wallow in the matter-of-fact absurdity of the proceedings. Though some present-day viewers might find the most terror in the cast's hideous '70s fashions, this was the ultimate drive-in fare during its day and still provides genuine ghoulish thrills.

The long anticipated *Phantasm* II was released nine years later, with Universal Pictures giving Coscarelli a larger budget upon which to lavish his nightmarish vision. Unfortunately, the sequel lacks the nickel-and-dime ingenuity of the first, leaving behind the original's was-it-all-a-dream? structure in order to follow a more traditional narrative. The story picks up seven years after Michael lost his brother Jody to the Tall Man, and after a puberty of mental institutions, the adult Michael (now played by James LeGros) is still trying to prove that he's not nuts. Linking up with Reg, the two hit the road in search of the Tall Man (Scrimm), who's been plundering small town cemeteries to populate his army of compressed dwarfs.

But while the Tall Man is plundering graves, director Coscarelli spends his time plundering other horror movies for inspiration. Instead of tapping into his subconscious, as he did in the first, he pads out the script with plot contrivances, like humans turning into mad

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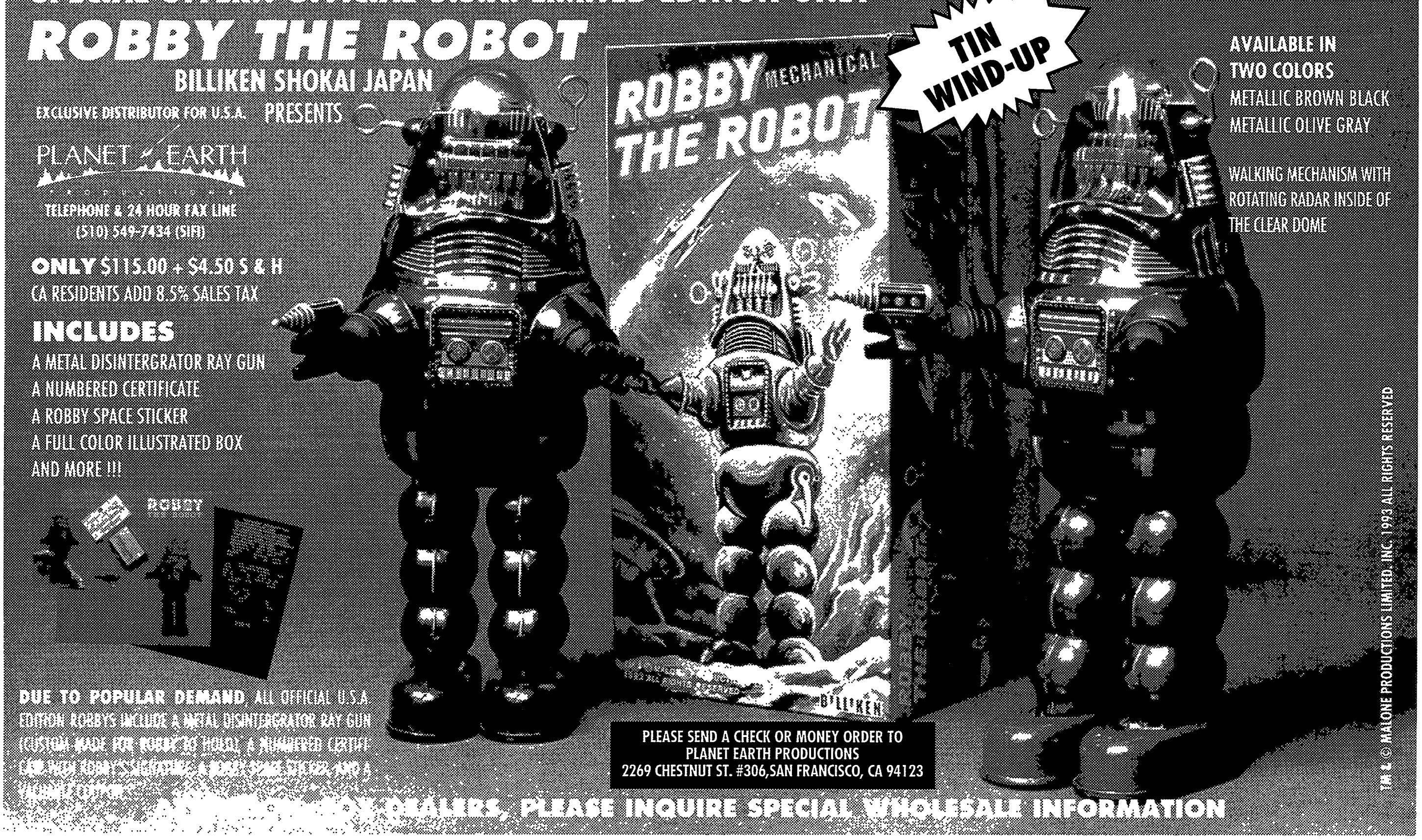

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zombies, the two protagonists inexplicably becoming highly trained weapons experts, a blonde psychic girl who has a crush on Michael, an alcoholic priest, and even a pretty nymphomaniac hitchhiker. With major studio backing, Coscarelli must have felt obliged to explain some of the weirdness from the first. Big mistake. Because even if he has the finances to give us bigger weapons, a chainsaw duel, and not one, but *three* Flying Spheres, there's a lack of spontaneity to the whole enterprise. Worst of all, it lacks the childhood trauma subtext of the first—without which it's just another FX-driven monster movie. LeGros lacks any feel for the material and looks vaguely confused by the proceedings, which leaves Bannister with all the best moments—such as taking time out from ghoul hunting to hit on young ladies, or arming himself like a middle-aged Rambo. The final verdict: despite some innovatively gory sequences, this retread lacks the heartfelt creepiness of the first.

But that brings us to the latest installment, *Phantasm III*, which manages to recapture some of the spastic charms of the first, even while it wrings the entire series dry. And though nowhere near as inventive as the original, it's more playfully entertaining than its spiritless predecessor. Beginning with a mix of old clips, this entry picks up on the heels of *Phantasm II*, with Michael (a grown-up Michael Baldwin returning to the role, since LeGros' career had taken flight with white trash roles in *Drugstore Cowboy* and *Guncrazy*) and Reggie arriving at a Mexican stand-off with the Tall Man (Scrimm, looking a little long in the tooth, but still creepy as hell). Angus and his half-pint hordes are still emptying towns across America, and when Michael is kidnapped by the Tall Man, Reggie becomes our extremely unlikely hero.

Though hard to believe, the series' already-tenuous logic is put to the test with Coscarelli's patchwork quilt of a script, as the Tall Man begins implanting human brains into his Flying Spheres. This leads to the appearance of a Good Flying Sphere, containing the soul of Michael's dead brother, who speaks telepathically and even turns back into the form of Jody (Bill Thornbury, popping up a decade and a half later to keep the continuity flowing). Though lacking the controlled dread of the first—a quality that touched viewers' own nightmares—-Coscarelli still utilizes his fine eye for composition and detail to full effect. And when it comes to shooting a cemetery for maximum creepiness, he's a master.

What eventually cripples the film is the roster of new characters—none of which are particularly convincing. Some ludicrous fun is found with a little boy who's learned his own brand of self-survival, complete with razor blade-edged Frisbees; a trio of wisecracking, resurrected thugs seem like they just escaped from a *Return of the Living Dead* movie; but the worst of the lot is Rocky, a

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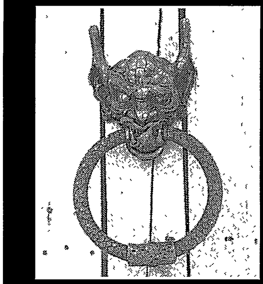

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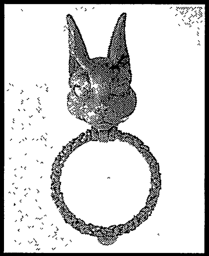

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black female soldier who provides the flattest line readings outside of the Larry Buchanan film library. With the exception of the always-ominous Scrimm, the only actor who does seem at home is Reggie Bannister, who steals every scene and wears his role like a comfortable old army jacket. Like Bruce Campbell in the *Evil Dead* trilogy, Bannister captures the perfect mix of humor and casual cool to keep the series fresh and consistently entertaining, as he evolves from ice cream- vendor to heavily-armed Romeo.

To Coscarelli's credit, he saves the best for last, and the final half hour is a gruesome, FX-laden look into the Tall Man's ultimate solution—a plan to separate mind from body (literally) by stuffing shrunken human brains into his Flying Spheres, then turning the bodies into deformed li'l drones. Best of all, the finale contains some powerful images that harken back to the original's grim trappings, in addition to a welcome touch of nihilism. Too bad Coscarelli didn't follow his darker instincts more when it came to the plot though, because all the FX in the world can't conceal the script's deficiencies, the hollow supporting characters, and the constant rehash of leftover ideas. Though better than most genre films released today, it's still a shame to realize how far Coscarelli has swerved from his original vision.

Despite all this nit-picking, the *Phantasm* series is, without question, essential viewing for any fan of truly imaginative horror and science fiction. Even at their weakest, this trilogy manages more sheer adrenaline and gleeful fun in a single sequence than other, more successful films can manage with the most over-inflated budget. The trilogy's genius lies in the crude charm, unexpected rhythms and demented vision of Don Coscarelli, who is truly one of the unsung horror auteurs of our time. We can only guess about what demons he'll unleash on unsuspecting moviegoers the next time he's behind the camera, and the best recommendation I can give is to simply urge you to rent one tonight, turn out all the lights, and enjoy.

---

*Cronos (Vidmark)* Just when you thought there were no new variations on the vampire mythos, the Mexican-lensed *Cronos* arrives with a blend of art house lyricism and grim chills. Director Guillermo Del Toro begins with a modern-day tale of the living dead, bathes it in a Gabriel Garcia Marquez-like level of Magical Realism, and achieves a unique blend of horror and human tragedy.

It begins when an elderly antique dealer named Senor Gris (Federico Luppi) and his young granddaughter stumble across an odd contraption hidden inside an archangel statue—a palm-sized golden scarab that can be wound up like a toy. Little do they know that this innocent looking mechanism is the Cronos device, invented by a sixteenth century alchemist in an effort to prolong the life of its user. Del Toro's low-key air and quirky characters may initially seem rather unhor-

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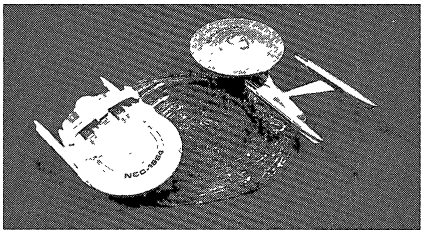

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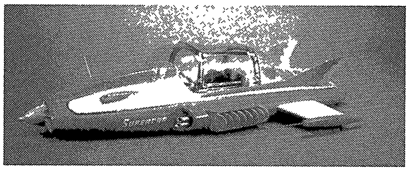

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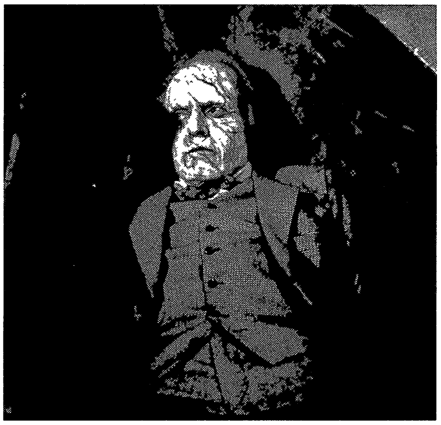

*A sixteenth century alchemist becomes an earthquake victim and leaves behind a legacy of terror in* Cronos.

rific, but when Senor Gris winds up the Cronos box, squeamish viewers will undoubtedly turn from the screen. First, it sprouts razor-sharp "legs," then graphically imbeds itself in his hand, sucking at his blood. But the worst is yet to come, because this device is also instantly addictive, with the old guy going through withdrawal if he doesn't let it feed off of him. On the positive side, Gris notices the years melting from his face the more he uses the device. Of course, there are also a few unexpected side effects to his eternal youth, such as his sudden hunger for fresh blood (an uncontrollable lust that has him laying on a bathroom floor, licking up nosebleeds) while developing a stonelike second skin.

This wonderfully original tale is full of unexpected twists, and Senor Gris is surely the screen's most unterrifying vampire—wandering alone in the rain, stitched together by an inept morgue attendant, and going to his granddaughter Aurora for help. And since she still loves her grandfather even after he's changed into a gray-skinned ghoul, she turns her toy box into a makeshift coffin so he won't burn up in the sunlight. It's their loving interplay that makes the film unique and gives it a bittersweet human edge that most recent horror movies lack. Del Toro never allows the story to drown in treacle, and it's a triumphant directorial debut.

Be forewarned that the film's odd mélange of styles might put some viewers off. The story is far too character-driven to appease horror fans weaned on Jason or Freddie flicks; on the other hand it's also too dark and brutal for mainstream moviegoers. But viewers searching for entertainment a tad more daring and original will find a wealth of cinematic riches in this highly imaginative, unconventional outing.

*Warriors of the Wind* (New World Video): These days, with so many anime (Japanese animation film) releases coming out in English-dubbed and subtitled versions, it's hard to remember that it wasn't very long ago that we rarely saw translated anime on these shores. It was also far less common to find it with all the footage intact, and rarest of all to find it translated with accuracy and skill.

One of the best films, and worst victims of this practice, is *Warriors of the Wind*, a bowdlerized version of the classic *Nausicaa of the Valley of Wind* (1984). *Nausicaa* was originally a serialized manga (comic) by Hayao Miyazaki in Japan's *Animage* magazine, which only recently folded after a run of more than ten years. The manga told a tale of Earth after ecological devastation, where insects are as large as houses and man has been demoted back to an agrarian lifestyle, though some fragments of the old technology—mostly aircraft—still remain. The very air is poison in most places, and few but the most robust dare to breathe without filter masks. New empires have emerged, few of which are stable and all of which are threatening to attack or under the threat of attack. Life, in short, is hard.

The Valley of Wind is so named because it happens to be one of the rare places that has clean air, carried in on the wind. It also has the invaluable asset of a fast and maneuverable gunship. Nausicaa, the princess of the Valley of Wind, is loved by her people and known for her desire for an end to the constant battles between people, with the giant insects, and with the toxic miasma that passes for air in most places. Nausicaa's father is killed when the Torumeikan army invades the Valley, and through various turns of fate, she finds herself embroiled in a series of bitter struggles, affecting thousands of lives in the process.

Miyazaki himself directed the adaptation to the big screen, so much of *Nausicaa*'s flavor remained intact, to the obvious delight of Asian fans—*Nausicaa* was number one on *Animage*'s monthly reader poll of favorite characters for over six years.

With all this going for it, one has to wonder why New World felt the need to drastically alter *Nausicaa* for the U.S. release of *Warriors of the Wind*. Most of the characters were renamed; half an hour's worth of footage was excised; Jo Hisaishi's wonderful score was re-edited. All this, plus some dialogue reworkings, changed an important point of the film: Nausicaa (now named Zandra) was conceived as mature beyond her years and a sharp thinker. After New World got to her, she seemed to rely less on intelligence and more on luck.

On the flip side, *Warriors* retains enough of the spirit of the original that it's still well worth watching. Something New World couldn't change was Zandra/Nausicaa's admirable determination to keep fighting for what she believed in. By the end of the movie, she's battered and exhausted, but when she realizes that one task remains and that it may cost her her life, she doesn't hesitate. The character's pluckiness, the degree to which the strength of Miyazaki's original vision still shines through, and the fairly good voice acting make *Warriors of the Wind* an acceptable substitute until until someone finds the sense to restore the real *Nausicaa* for

# JANUARY • FEBRUARY
# PROGRAMMING SCHEDULE

## DAYTIME

| TIME | Monday - Friday | Saturday | Sunday |
|---|---|---|---|
| 6:00 | Informational | Informational | Informational |
| 6:30 | | | |
| 7:00 | Cartoon Quest | | |
| 7:30 | | | |
| 8:00 | | | Informational |
| 8:30 | | | Informational |
| 9:00 | The Powers of Matthew Star/ Time Tunnel | Cartoon Quest | Sci-Fi Buzz |
| 9:30 | | | Mysteries/Magic/Miracles |
| 10:00 | Ripley's Believe It or Not | | Inside Space |
| 10:30 | | | The Science Show |
| 11:00 | Dark Shadows | Land of the Giants | Sci-Fi Trader |
| 11:30 | Dark Shadows / Fri: Sci-Fi Trader | | One Step Beyond |
| Noon | Beauty and the Beast | Swamp Thing | Galactica 1980 |
| 12:30 | | Swamp Thing | |
| 1:00 | Alfred Hitchcock Presents | Space 1999 | Voyage to the Bottom of Sea |
| 1:30 | Beyond Reality | | |
| 2:00 | Night Gallery | Moonlight Matinee | UFO |
| 2:30 | Ray Bradbury Theater | | |
| 3:00 | The Invaders | | Moonlight Matinee |
| 3:30 | | | |
| 4:00 | Voyagers / Misfits of Science | Radiation Theater | |
| 4:30 | | | |
| 5:00 | The Bionic Woman | | Radiation Theater |
| 5:30 | | | |
| 6:00 | The Six Million Dollar Man | My Secret Identity | |
| 6:30 | | My Secret Identity | Sci-Fi Trader |

## EVENING

| Time | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|---|---|---|---|---|---|---|---|
| 7:00 | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone |
| 7:30 | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside |
| 8:00 | Quantum Leap | Quantum Leap | Quantum Leap | Quantum Leap | Quantum Leap | Sci-Fi Feature | Amazing Stories |
| 8:30 | | | | | | Film | Amazing Stories |
| 9:00 | SF Series/Movie | SF Series/Movie | SF Series/Movie | SF Series/Movie | SF Series/Movie | | Sci-Fi Buzz |
| 9:30 | | | | | | | Mysteries/Magic |
| 10:00 | Friday 13th:Series | Friday 13th:Series | Friday 13th:Series | Friday 13th:Series | Friday 13th:Series | War of the Worlds | Inside Space |
| 10:30 | | | | | | | Science Show |

## LATE NIGHT

| Time | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|---|---|---|---|---|---|---|---|
| 11:00 | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone | Twilight Zone |
| 11:30 | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside | Tales/Darkside |
| Midnite | Quantum Leap | Quantum Leap | Quantum Leap | Quantum Leap | Quantum Leap | Sci-Fi Feature | Amazing Stories |
| 12:30 | | | | | | Film | Amazing Stories |
| 1:00 | SF Series/Movie | SF Series/Movie | SF Series/Movie | SF Series/Movie | SF Series/Movie | | Sci-Fi Buzz |
| 1:30 | | | | | | | Mysteries/Magic |
| 2:00 | Friday 13th:Series | Friday 13th:Series | Friday 13th:Series | Friday 13th:Series | Friday 13th:Series | War of the Worlds | Inside Space |
| 2:30 | | | | | | | Science Show |
| 3:00 | Informational | Informational | Informational | Suspense Theater | Suspense Theater | Radiation Theater | Sci-Fi Trader |
| 3:30 | | | | | | | |

*All programming shown Eastern Standard Time. Please adapt for your local time zone.* Titles in red denote original programming. All programming subject to change.
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| **ANNE RICE** | |
| Interview with the Vampire | 17.00 |
| The Vampire Lestat | 17.00 |
| The Queen of the Damned | 17.00 |
| The Tale of the Body Thief | 17.00 |
| Taltos | 22.50 |
| Lasher | 17.00 |
| The Witching Hour | 17.00 |

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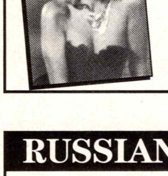

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# JANUARY MOVIES

## ON THE SCI-FI CHANNEL

The Bride of Frankenstein *airs Sunday, January 8.*

### SATURDAY, 1/7

**2:00 pm Alien Seed**
1989, Science Fiction, Eric Estrada

**4:00 pm Metalstorm: The Destruction of Jared-Syn**
1983, Science Fiction, Jeff Byron

**8:00 pm Doppelganger**
1992, Suspense, Drew Barrymore

**12:00 am Doppelganger**
1992, Suspense, Drew Barrymore

**3:00 am Jekyll and Hyde...Together Again**
1982, Comedy, Mark Blankfield

### SUNDAY, 1/8

**3:00 pm Bride of Frankenstein**
1935, Horror, Boris Karloff

**4:30 pm Doppelganger**
1992, Suspense, Drew Barrymore

### FRIDAY, 1/13

**5:00 pm Friday the 13th: The Series Marathon**
Supernatural, Ryan Dallion

### SATURDAY, 1/14

**2:00 pm Psycho 3**
1986, Thriller, Anthony Perkins

**4:00 pm Doppelganger**
1992, Suspense, Drew Barrymore

**8:00 pm Night Gallery**
1969, Supernatural, Pilot, Roddy McDowell

**12:00 am Night Gallery**
1969, Supernatural, Pilot, Roddy McDowell

**3:00 am Curse of the Undead**
1959, Horror, Eric Fleming

### SUNDAY, 1/15

**3:00 pm Blood and Roses**
1961, Horror, Mel Ferrer

**4:30 pm Captain Kronos:Vampire Hunter**
1974, Horror, Horst Janson

### MONDAY, 1/16

**9:00 am Alien Nation Marathon**
Science Fiction, Gary Graham, Eric Pierpoint

### SATURDAY, 1/21

**2:00 pm Adventures of Buckaroo Banzai Across the 8th Dimension**
1984, Science Fiction, Peter Weller

**4:30 pm The Mummy's Hand**
1940, Horror, Dick Foran

**8:00 pm Trapped in Space**
1994, Science Fiction, Kevin Colson, Jack Wagner, Kay Lenz

**12:00 am Trapped in Space**
1994, Science Fiction, Kevin Colson, Jack Wagner, Kay Lenz

**3:00 am House of Dracula**
1945, Horror, Lon Chaney, Jr.

### SUNDAY, 1/22

**3:00 pm The Mummy**
1932, Horror, Boris Karloff

**4:30 pm Trapped in Space**
1994, Science Fiction, Kevin Colson, Jack Wagner, Kay Lenz

### MONDAY, 1/23

**9:00 pm Jungle Woman**
1944, Horror, Acquanetta

**1:00 am Jungle Woman**
1944, Horror, Acquanetta

### TUESDAY, 1/24

**9:00 pm The She Creature**
1956, Science Fiction, Chester Morris

**1:00 am The She Creature**
1956, Science Fiction, Chester Morris, Marla English

### WEDNESDAY, 1/25

**9:00 pm The Voodoo Woman**
1957, Horror, Marla English

**1:00 am The Voodoo Woman**
1957, Horror, Marla English

### THURSDAY, 1/26

**9:00 pm The Leech Woman**
1960, Horror, Coleen Gray

**1:00 am The Leech Woman**
1960, Horror, Coleen Gray

### FRIDAY 1/27

**9:00 pm The Wasp Woman**
1960, Horror, Susan Cabot

**1:00 am The Wasp Woman**
1960, Horror, Susan Cabot

### SATURDAY, 1/28

**2:00 pm Z.P.G.**
1972, Science Fiction, Oliver Reed, Geraldine Chaplin

**4:00 pm Trapped in Space**
1994, Science Fiction, Kevin Colson, Jack Wagner, Kay Lenz

**8:00 pm Rosemary's Baby**
1968, Horror, Mia Farrow

**12:00 am Rosemary's Baby**
1968, Horror, Mia Farrow

**3:00 am Killers From Space**
1954, Science Fiction, Peter Graves, James Seay

### SUNDAY, 1/29

**3:00 pm The Man Who Fell to Earth**
1976, Science Fiction, David Bowie

**5:30 pm A Grey Matter**
Radiation Theater, Science Fiction

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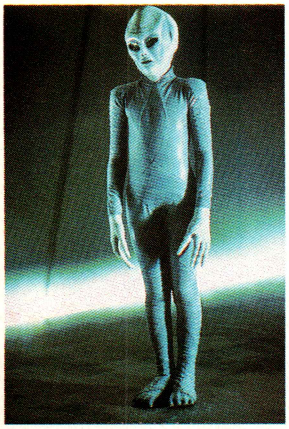
## ON THE SCI-FI CHANNEL



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### SATURDAY 2/4

**2:00 pm Doppelganger**
1992, Suspense, Drew Barrymore

**4:00 pm Tales that Witness Madness**
1973, Suspense, Kim Novak

**8:00 pm Official Denial**
1993, Science Fiction, Parker Stevenson

**12:00 am Official Denial**
1993, Science Fiction, Parker Stevenson

**3:00 am Doppelganger**
1992, Suspense, Drew Barrymore

### SUNDAY 2/5

**3:00 pm The Late Nancy Irving**
1984, Suspense, Christina Raines

**4:30 pm Official Denial**
1993, Science Fiction, Parker Stevenson

### SATURDAY 2/11

**2:00 pm Shadow Zone**
1989, Science Fiction, David Beecroft

**4:00 pm Official Denial**
1993, Science Fiction, Parker Stevenson

**8:00 pm Seed People**
1992, Horror, Sam Hennings

**12:00 am Seed People**
1992, Horror, Sam Hennings

**3:00 am Shock Treatment**
1971, Horror/Comedy, Jessica Harper

### SUNDAY 2/12

**12:00 pm The Incredible Hulk Returns**
1988, Science Fiction, Bill Bixby

**2:00 pm Trial of the Incredible Hulk**
1989, Science Fiction, Bill Bixby

**4:00 pm Death of the Incredible Hulk**
1990, Science Fiction, Bill Bixby

### SATURDAY 2/18

**2:00 pm Seed People**
1992, Horror, Sam Hennings

**4:00 pm Demonic Toys**
1991, Horror, Tracy Scoggins

**8:00 pm TBA Planetary Premiere**

**12:00 am TBA Planetary Premiere**

**3:00 am Star Maidens-Part I**
1986, Science Fiction, Tatsuya Azuma

### SUNDAY 2/19

**3:00 pm Tennis Court**
1984, Mystery, Peter Graves

**4:30 am TBA Planetary Premiere**

### MONDAY 2/20

**9:00 pm Rosemary's Baby**
1968, Horror, Mia Farrow

**1:00 am Rosemary's Baby**
1968, Horror, Mia Farrow

### TUESDAY 2/21

**9:00 pm The Black Cat**
1990, Horror, Caroline Munroe

**1:00 am The Black Cat**
1990, Horror, Caroline Munroe

### WEDNESDAY 2/22

**9:00 pm Child of Darkness, Child of Light**
1991, Suspense, Anthony Denison

**1:00 am Child of Darkness, Child of Light**
1991, Suspense, Anthony Denison

### THURSDAY 2/23

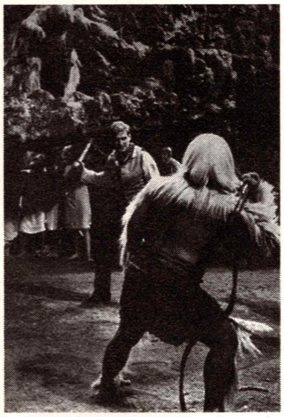
**9:00 pm Horror Express**
1972, Horror, Christopher Lee

**1:00 am Horror Express**
1972, Horror, Christopher Lee

### FRIDAY 2/24

**9:00 pm The Entity**
1982, Horror, Barbara Hershey

**1:00 am The Entity**
1982, Horror, Barbara Hershey



*Robert Taylor is surronded by the future's evil Morlocks in George Pal's 1960 version of H.G. Well's classic The* Time Machine, *airing February 25 and 26*

### SATURDAY 2/25

**2:00 pm Fantastic Voyage**
1966, Science Fiction, Stephen Boyd, Raquel Welch

**4:00 pm TBA Planetary Premiere**

**8:00 pm The Time Machine**
1960, Science Fiction, Rod Taylor

**12:00 am The Time Machine**
1960, Science Fiction, Rod Taylor

**3:00 am Star Maidens-Part II**
1986, Science Fiction, Tatsuya Azuma

### SUNDAY, 2/26

**3:00 pm The Time Machine**
1960, Science Fiction, Rod Taylor

**5:30 pm A Grey Matter**
Radiation Theater

# FTL NEWSFEED

FTL (Faster Than Light) *Newsfeed* is the Sci-Fi Channel's fictional news feature from 150 years in the future. A 60-second, daily, interstitial news update, it is one of the many information and entertainment services provided by Commlink, the total communications system of the year 2144. Transmitted from an orbiting space station, *FTL Newsfeed* is set in a virtual reality newsroom, providing information delivered by a virtual reporter. Stories span futuristic issues about tomorrow's population and politics. It covers a world very different from our own, but resonating with much that is familiar to us today.

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# The most frightening scenes you never saw.

BY LAWRENCE TUCKER

ONE OF THE SCARIEST IMAGES in William Peter Blatty's book *The Exorcist* never made it to the screen. Early in the novel, before Regan MacNeil turns into the demon-possessed, vomit-spewing monster we all know and love, the eleven-year-old girl exhibits a subtler form of possession. Her mother, Chris, is in the downstairs study one night when her secretary, Sharon, enters the room:

*Chris looked up and froze.*

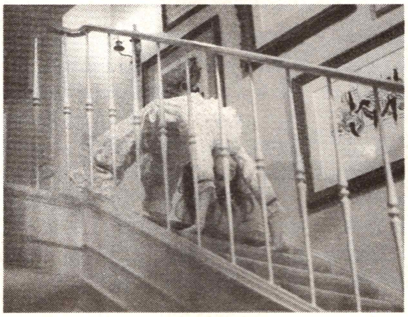
*Gliding spiderlike, rapidly, close behind Sharon, her body arched backward in a bow with her head almost touching her feet, was Regan, her tongue flicking quickly in and out of her mouth while she hissed sibilantly like a serpent.*

*RIGHT: Martin Luther King convinced Nichelle Nichols to stay with* Star Trek *because she played one of the most important non-stereotypical roles available to African Americans at the time. BELOW: Linda Blair's crab-walk was cut from* The Exorcist.

*"Sharon?" Chris said numbly, still staring at Regan.*

*Sharon stopped. So did Regan. Sharon turned and saw nothing. And then screamed as she felt Regan's tongue snaking out at her ankle.*

It wasn't until I read ***The Cutting Room Floor*** by Laurent Bouzereau (Citadel Press, New York: 252 pp., $12.95) that I learned that the scene *had*, in fact, been filmed. For some reason—Bouzereau is maddeningly vague on this point—director William Friedkin decided to cut it, along with several other scenes, none of which were restored (to Blatty's disappointment) in the home video version.



But at last we can see what the scene must have looked like, because there's a photo in this book of actress Linda Blair on all fours, belly up and head dangling, crab-walking down a flight of stairs in her pajamas, like some gymnast in the Devil's olympics.

Subtitled "Movie Scenes Which Never Made It to the Screen," *The Cutting Room Floor* focuses on twenty other films which—for reasons of censorship, running time, audience reaction at test-screenings, or simple aesthetics—were trimmed before general release. Of particular interest to sci-fi fans will be the chapters on *Blade Runner* (whose director's cut actually *deletes* material), *Close Encounters*, and James Cameron's overblown productions of *The Abyss*, *Aliens*, and *Terminator 2*.

Bouzereau's analysis of deleted scenes and competing versions of films is seldom as technical—or as painstakingly detailed—as one finds in Tim Lucas's *Video Watchdog*, a superb magazine devoted to the same subject. Still, wherever possible, Bouzereau has gone out with his tape recorder and interviewed the filmmakers involved; consequently the book is full of amusing—and sometimes depressing—anecdotes about the perennial war between high-minded (or arrogant) directors and crass (or sensible) studios. It makes you grateful that we're living in the age of laser disks and "deluxe editions," which, for a price, allow us to savor the footage we weren't supposed to see.

---

***Beyond Uhura*** *by Nichelle Nichols (New York: Putnam's, 320 pp., $22.95).*

Television has its own perennial war between Art and Commerce, though in TV, the bottom-line guys represent not the studios but the networks—or, as Nichelle Nichols describes them, "assorted real-life monsters that sought to compromise, control, or end our mission." No doubt about whose side she was on: "Throughout the years," she recalls, Gene [Roddenberry] came to cast the whole *Star Trek* offscreen drama as a battle pitting the forces of good against those of evil, and in many ways it was." This revealing autobiography details Nichols' close,

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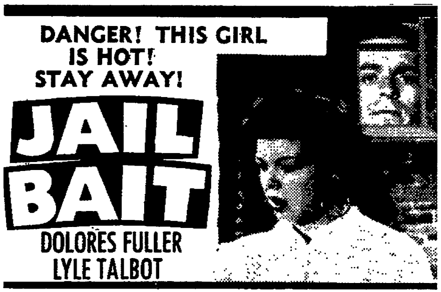

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Mark Hintz, Publisher

**Poetry Contest $24,000 in Prizes**

***The National Library of Poetry to award 250 total prizes***

**Owings Mills, Maryland –** The National Library of Poetry has just announced that $24,000 in prizes will be awarded over the next 12 months in the North American Open Amateur Poetry Contest. The contest is open to everyone and entry is free.

"We're especially looking for poems from new or unpublished poets," indicated Howard Ely, spokesperson for The National Library of Poetry, "we have a ten year history of awarding large prizes to talented poets who have never before won any type of writing competition."

**How To Enter**

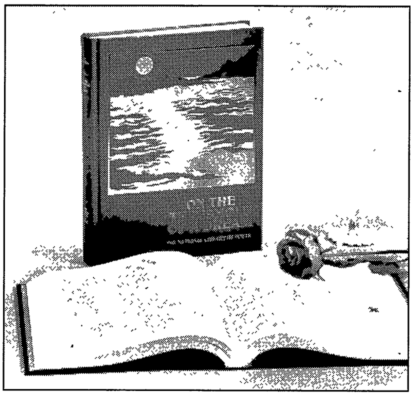
Anyone may enter the competition simply by sending in one original poem, any subject, any style to:

**The National Library of Poetry**
**11419 Cronridge Drive**
**PO Box 704-1751**
**Owings Mills, MD 21117**

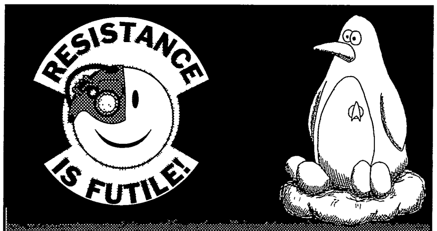
The poem should be no more than 20 lines, and the poet's name and address must appear on the top of the page. "Each poem received will be acknowledged, usually within seven weeks," indicated Mr. Ely.

**Possible Publication**

Many submitted poems will also be considered for inclusion in one of The National Library of Poetry's forthcoming hardbound anthologies. Anthologies published by the organization have included, *On the Threshold of a Dream*, *Days of Future's Past*, and *Of Diamonds and Rust*, among others.



***On the Threshold of a Dream*, featured above, is one of The National Library of Poetry's recent deluxe hardbound anthologies.**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sometimes amorous, and always affectionate relationship with Roddenberry—a man she describes as "unpredictable, imaginative, determined, possessive, and thoroughly infuriating," as well as "immensely sensuous." They first met in 1963, when she starred in an episode of the Roddenberry-produced television show *The Lieutenant*, about racism in the military. When, years later, she gave up a singing career in Europe to become Lieutenant Uhura, communications officer of *Star Trek*'s *Enterprise*, race again became a factor. "In hiring me," she recalls, "the ever-resourceful Gene... explain[ed] to the network that he wanted to add a little 'color' to the bridge. They assumed he was merely redecorating the set, and he was wily enough not to mislead them into learning the truth."

Roddenberry was her great benefactor, and she remained a loyal friend until his death.

Her memories of William Shatner are not quite so fond. She recalls him "bossing around and intimidating the directors and guest stars, cutting other actors' lines and scenes, and generally taking enough control to disrupt the sense of family we had shared during the first season." Nonetheless, she changed her mind during the filming of *Star Trek V: The Final Frontier* and praises Shatner as "among the finest, most respectful directors I've ever worked with."

The book is illustrated with fascinating behind-the-scenes photographs of the *Enterprise*'s crew. It comes as a bit of a shock to see, among the pictures of familiar TV faces, Nichols side by side with two real-life space explorers who were killed in the *Challenger* disaster: Ronald McNair—one of our first black astronauts—and the beautiful and brainy Judith Resnik, our first Jewish astronaut. Nichols met them both while doing publicity on behalf of NASA. It's odd to see her, in one photo, peering out of a 1980s-style spacesuit, instead of filling out her sleek and sexy Starfleet uniform.

---

***The End*** *by R. Donna Chesher (McFarland & Co., Jefferson, North Carolina (910) 246-4460, 230 pp, $29.95).*

When I was around ten or eleven, two friends and I used to lie on the roof of a neighbor's garage with binoculars and a notepad, carefully listing the time, direction, and airline of every plane that passed overhead.

If anyone had asked us why we were doing it, I'm not sure any of us could have told him. I'm not sure any of us knew, except that it was fun.

The same may true of R. Donna Chesher, who, in the words of her book's subtitle, has spent several years compiling "Closing Lines of Over 3,000 Theatrically Released American Films."

"As far as I have been able to determine," the author informs us, "a compilation of this type has never before been attempted." Well, yes—and for good reason, as we shall see. "I sincerely hope that you will enjoy using this compilation as much as I have enjoyed compiling it."

That last seems highly unlikely. Compiling this book no doubt gave Ms. Chesher an excuse to watch a lot of movies, just as compiling a haphazard checklist of commercial aviation gave my friends and me a chance to peer at a lot of planes. But the value of all this labor seems virtually nil.

Nonetheless, it must have seemed like a good idea at the time. Every work of narrative art has a beginning, middle, and end, and it's long been axiomatic that the last of these is the most crucial. Beginnings are undeniably important—a good author strives to hook the reader from the start (which is why it's so instructive to walk down the aisles of any good bookstore reading the opening paragraphs of novels and short stories)—but it's the ending, more than any other element, that determines the ultimate impact. A story may bore us, but assuming we read it all the way through, its final line can leave us with a lump in our throat; a movie may try our patience and our credulity, but a powerful last scene can send us staggering out of the theater with tears in our eyes.

Yet instead of conjuring up the final scenes of movies in all their emotional splendor, Ms. Chesher has done no more than her subtitle implies: she offers us the closing lines of movies with absolutely no context or explanation, so that all too often the words are rendered virtually meaningless.

What's the final line of *Body Heat*, for example? "Yes."

That's it, you read it right—simply "Yes," followed by the name of the speaker ("Matty Walker": Kathleen Turner). No explanation is provided, or even the name of the screenwriter or director. (Ms. Chesher does list—God knows why—the year and the studio.)

What's the final line of *Bonnie and Clyde*? You'll never guess, not in a hundred million years.

"Hey."

That's it. In case you're wondering, it's uttered by Warren Beatty, just before he and Faye Dunaway get picturesquely riddled with bullets in a highly influential cinematic death scene. But informing us of this would be outside the book's rigid closing-line/speaker format, so it simply doesn't get mentioned.

Let's look at a sci-fi film whose ending choked me up: *The Terminator*. Not the overblown, rather hollow sequel, but the first film, the love story. Here's the final line, in all its glory: "I know."

Rather underwhelming, isn't it? If Ms. Chesher had bothered to supply the haunting line that precedes it—the old man's prophetic words about the "big storm coming"—then this valedictory might have meant something. Without that context, it's meaningless.

So is, of course, the celebrated final line of *Some Like It Hot*: "Well, nobody's perfect." I ask you, what's the point of printing the punch line if you don't supply the joke?

There are, however, a few stray pleasures to be found if one is willing to search for them. Anthony Perkins's closing monologue in *Psycho*, here printed in full, still makes for a mild shudder or two (though this book, like some demented computer, insists on attributing the words to "'Mother's Voice': Virginia Gregg," without so much as a mention of Perkins); and Woody Allen's memorable foray into science fiction, *Sleeper*, has a final line whose wisdom we can all savor: "Sex and death. Two things that come once in a lifetime. But at least after death you're not nauseous."

---

*Locked Room Murders and Other Impossible Crimes by Robert Adey (Minneapolis: Crossover Press. Dist. by DreamHaven Books, (612) 379-0657, 450 pp., $45).*

While Donna Chesher was watching (or fast-forwarding through) 3000 movies, an equally indefatigable researcher was busily reading more than 2000 locked-room mysteries—the sort in which a corpse is found alone in a locked library or (one of hundreds of variations) in the middle of a snow-covered field with no footsteps leading to it except the victim's own. Adey has exhaustively catalogued this peculiar subgenre, providing titles, detective names, and plotlines for some 2019 puzzlers, from Doyle's celebrated "Adventure of the Speckled Band" ("Death by fright in a locked bedroom") to more than a hundred novels and short stories by the field's acknowledged master, John Dickson Carr ("Disappearance of a man, leaving his complete suit of clothes behind," "Death by beheading in a guarded room," etc.).

What makes this reference book so special—and, incidentally, gives it a faint tinge of science fiction—is that a section at the end lists, in a sentence or two, the solutions to each of these mysteries, e.g. "The victim swallowed a letter sent to him that was impregnated with poison—believing it to be morphine, to which he was addicted." Many of the solutions are prosaic ("He made his exit disguised as a milkman"), but some are reminiscent of Rube Goldberg ("A rope was rigged up between two poles at either end of the tennis court, and the victim, whose throat was encircled in the middle of the court, was strangled by vigorous pulling at an end") or even Hugo Gernsback ("The gun was worked by an electromagnetic force"). And some are so bizarre that they cry out for Monty Python, e.g. "The limousine was actually being driven by a midget who sat beneath the figure of the dead chauffeur." For those of us who like to get to the bottom of mysteries and have no patience for wading through the tedious minutia of highly improbable crimes, Adey's book is a wonderful time-saver. □

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## HARDWIRED HERO

*Continued from page 51*

Kill Ya." The following year all of his films and videos were showcased at the Éspace Lyonnais d'Art Contemporain in Lyon, France.

*Johnny Mnemonic* became Longo's first feature as a result of a phone call the artist made ten years ago; on reading *Neuromancer,* William Gibson's award-winning first novel, Longo was so impressed by the book he wanted to talk with the writer. Thus began a ten-year friendship that sharpened Longo's resolve to be the first to bring Gibson to the screen. The artist optioned the rights to the story and took it through two screenplay drafts as he sought financing. When the deal was in place, Gibson was brought in to write the shooting script.

Longo says the transition from artist to movie director has not been a difficult one. "The way I make art is not like a guy sitting in a studio drinking bourbon and crying while he paints," he says. "My work as an artist is actually a lot like making movies. I think that what was most difficult about this whole process was the continuous climate in which I had to constantly be creative down to the small details of what the set looked like. I'm not used to that because in my studio, everything ultimately comes back to me but it comes back in a sketch. Making this movie was like making art on a really huge scale: the sets were like sculptures—I had the biggest art studio in the world."

Though he plans to continue making art (his work will be showing in Germany and Japan before the film opens and then possibly in New York and L.A. at the time of release), Longo would like to continue to make films. His immediate plans, however will keep him at home. "I'm going to try to do Mr. Mom for a while and let my wife work, if she wants to," he says. "She's far better at being an actress than I am at what I do. And I want to hang around and watch the kid grow up. I want to be around when he walks by himself for the first time."

"I joke about this, but the subtitle of this movie should be 'Trust Robert,' Longo concludes, "because these people trusted me enough to go along with this even though I was a first-time director. It was difficult to get people excited about trying to make something extraordinary. You want everyone to live and breathe the movie as much as you do, but you have to accept that people have lives. I had a lot of control for a first-time director, which was great. You figure there's around 160,000 single images on this film and I try to control each frame. The decision-making process is just unbelievable. It was a very complicated, unusual movie, but I think part of that had to be that way because I was the director. A conventional, normal movie would never have hired me. I'm dangerous now because I know how to do it." □

## SHATNER

*Continued from page 59*

the cast. "I like the idea of having a variety of familiar, colorful characters that can come back from time to time," he says. "For instance, Winger, the android policeman—characters that we particularly like, and hope in turn that the audience will like. But I also like the fun of bringing in completely new and different characters, so I expect we'll be mixing that up a bit."

With Shatner's continuing commitments in so many spheres—as novelist; as host and narrator of *Rescue: 911;* as a rancher and breeder of Arabian horses; as director, executive producer, unofficial story editor and actor in *TekWar*—does he ever feel he's wearing too many hats? He laughs. "They're more like sunshades, I've got a lot of people working with me, wearing hats. Through the course of making the films, we've worked with a lot of talent, and we've been lucky in bringing nearly all of the best people back together for the series.

"It's a pleasure to work with people as enthusiastic and creative as this crew. And, of course, with Greg Evigan, who plays Jake—Greg is a wonderful actor and a real charmer on the screen; he has this ineffable quality that is not in large supply. In fact, he's so charming and so delightful that we have to watch him—every once in a while we have to remind him to be mean, because his character isn't always supposed to be as sweet as he is."

There was one point of disagreement between Evigan and Shatner last year, when Evigan suggested that Jake should wear sunglasses, to guard his eyes against a high incidence of ultraviolet rays in an ozone-depleted future. Shatner argued against the idea. In Evigan's account of the dispute, Shatner is "more optimistic about the future than I am," believing that such problems as ozone depletion will be solved within the next fifty years.

The quote summons another chuckle from Shatner. "I don't really think I'm any more optimistic than Greg," he confessed. "Though I may have argued that the ozone problem was fixed—my real concern, though, was that these sunglasses blocked his very expressive, actor's eyes, and I had to convince him to let go of the shades, by whatever means necessary."

Shatner's relish for the new set of challenges posed by the latest phase of his career is obvious; and, though the man is now sixty-three, he retains the determination of the youthful Kirk. "Our budget is so severely limited that we'll have to choose with great discretion where to put each penny of it," he tells us. "But I don't, and certainly no one else wants, any of it to look cheap. We know that people tune in week after week to see these characters do something exciting, and we'll use whatever resources we can to satisfy that." □

*Continued from page 10*

was never any question in my mind, or in the minds of our executive producers David McKenzie and Brad O'Leary, that Patrick Macnee was the only choice. He is one of the classiest, wittiest, most compassionate, elegant individuals I've ever met. When you're doing a show featuring incredible topics, you want someone to present them in an intelligent, trustworthy way. When Patrick speaks, people believe him because he's earnest."

"If people were to get one thing from this show," says Romanovich, "it would be that it was insightful and made them think. I couldn't ask for a greater compliment." *Mysteries, Magic and Miracles* airs Sundays at 9:30 a.m., 9:30 p.m. and 1:30 a.m., only on Sci-Fi.

Prodigy users: Log on Thursday, January 5 (Subject to change, jump to 'USA Networks' on Prodigy for schedule details) to participate in an on-line chat session with William Shatner, executive producer and star of *TekWar*, the futuristic new action adventure series airing on USA Network. *TekWar* takes place fifty years in the future, when the highly addictive designer narcotic of choice is Tek, which is pushed by a powerful drug cartel known as the TekLords, who are the constant subject of investigation by Cosmos detective Jake Cardigan (Greg Evigan) and Cosmos head Walter Bascom (Shatner in a recurring role). They solve the crimes of the future, in an era in which androids mingle with humans, the rich live in holographic mansions, and the perfection of virtual-reality technology allows people to enter computer-generated fantasy worlds. *TekWar* airs Mondays at 10 p.m. and Sundays at 9 p.m., only on USA Network.

Many readers have written or called to express frustration because they do not have the Sci-Fi Channel on their local cable system. Here are some suggestions about what can be done to help *encourage* cable companies to add the Sci-Fi Channel:

1. WRITE, CALL OR FAX the general manager of your cable company and request that the Sci-Fi Channel be added to your system's line-up. Send a copy of the letter to your city councilperson or city cable administrator and tell him or her to add the Sci-Fi Channel to your cable system.
2. START A PETITION. Get as many signatures as possible from people who want the Sci-Fi Channel on your cable system. Deliver the petition to your City Council at a public meeting and to your cable company.
3. START A CALL-IN CAMPAIGN among your neighbors to your cable company's director of marketing.
4. WRITE AN EDITORIAL and submit it to your local newspapers.
5. CALL LOCAL RADIO STATION talk show hosts.

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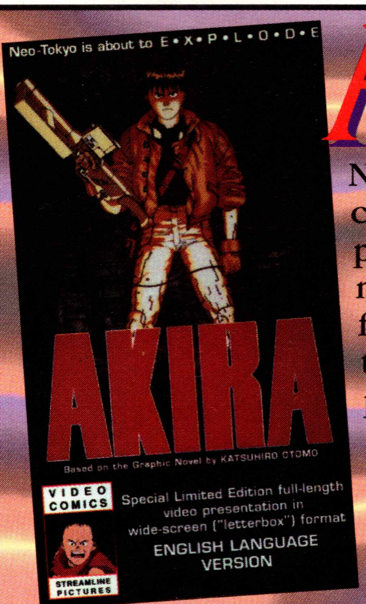
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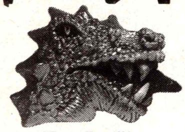

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**Quiz**

# The Casting Zone

By Ed Flixman

Meet one Manny Manne, second aide to the assistant of the associate casting director of a landmark television series. This glorified gofer, a hapless flunkie, is new to his job and very likely soon to lose it, because this habitual blunderer, this also-ran in the Hollywood rat race, has lost his notes.

Witness before you: a list of names—not just any names, but those of talented people, in a business that feeds upon talent; and each of them is now awaiting a crucial casting call.

It's a cruel circumstance indeed that allows no second chance, even for such a sad-faced perennial punching bag as Mr. Manne….

Presented for your amusement: an opportunity to reach back in time and match the proper performer to each distinguished dramatic episode—a rare chance to right a wrong and save poor Manny's job, and perhaps, even to change his luckless destiny. Because the time is that special era known as Television's Golden Age. And the place is—*The Twilight Zone*….

*A familiar actress is appalled by the attire of her date for the evening in "Cavender is Coming."*

a. Don Rickles
b. Burgess Meredith
c. Jack Klugman
d. William Shatner
e. Agnes Moorehead
f. Charles Bronson
g. Ann Jillian
h. Buddy Ebsen
i. Robert Duvall
j. Anne Francis
k. Jonathan Harris
l. Dick York
m. Shelley Berman
n. Dennis Weaver
o. Cliff Robertson
p. Elizabeth Montgomery

1. The star of the film *Charly* played a pioneer of the American West who visits 1961 in "A Hundred Years Over the Rim."

2. In "A Penny For Your Thoughts," this star of TV's *Bewitched* was granted telepathic powers for a day.

3. Before his landmark sci-fi series, he played the attending physician to a woman who dreamed of a visit to the morgue in "Twenty-Two."

4. This big-screen star found himself stranded with a star of *Bewitched* in "Two." (Two answers required.)

5. In "The Mind And The Matter," this stand-up comic played an unpleasant fellow who used mind-power to replace the entire population with people just like himself.

6. The twelve-year-old star of "Mute" grew up to star in the sitcom *It's a Living.*

7. This *Odd Couple* actor played the captain of an interplanetary "Death Ship."

8. Before his landmark sci-fi series, this actor was obsessed by a fortune-telling machine in "Nick of Time"

9. Tiny aliens harassed this future star of *Bewitched* in "The Invaders."

10. The star of TV's *Honey West* played a shape-shifting hillbilly witch in "Jess-Belle."

11. In "Mr. Dingle the Strong," this stand-up comic played a gambler hoping for riches via the title character's prodigious powers.

12. In "Time Enough at Last," this future star of *Rocky* was pleased to survive the nuclear holocaust.

13. This star of Spielberg's telefilm *Duel* played a condemned killer whose death meant the end of the universe in "Shadow Play."

14. In "Miniature," this star of *The Godfather* fell hopelessly in love with a doll in a museum display.

15. This 'Beverly Hillbilly' had telekinetic powers in "Prime Mover."

*The Twilight Zone* is now viewable exclusively on the Sci-Fi Channel seven days a week at 7 p.m. and 11 p.m.

**ANSWERS:**

1. O; 2. L; 3. N; 4. F and P; 5. M; 6. G; 7. C; 8. D; 9. E; 10. J; 11. A; 12. B; 13. N; 14. I; 15. H

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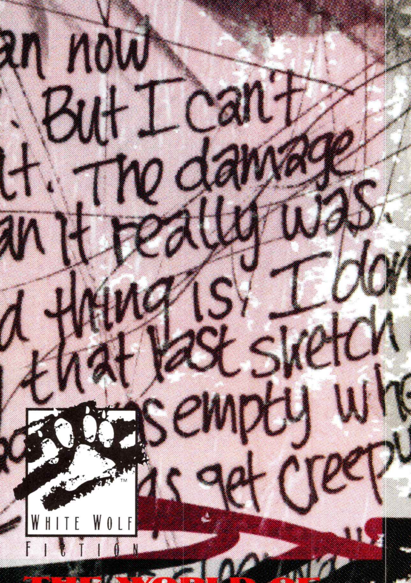
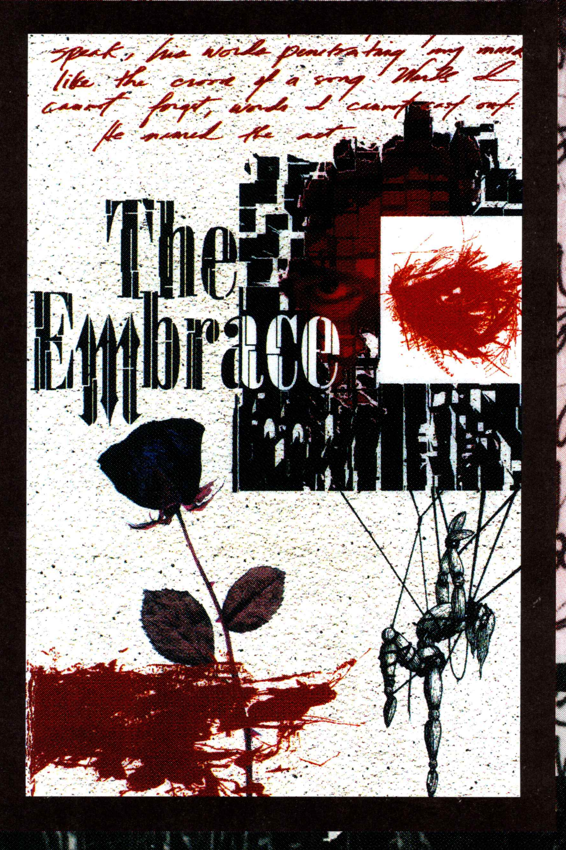

an now
But I can't
it. The damage
an it really was
a thing is, I don
that last sketch
s empty whe
s get creepy


Speak, his words penetrating my mind
like the curve of a song. Words I
cannot forget, words I can't [illegible] out.
He named the act
The Embrace

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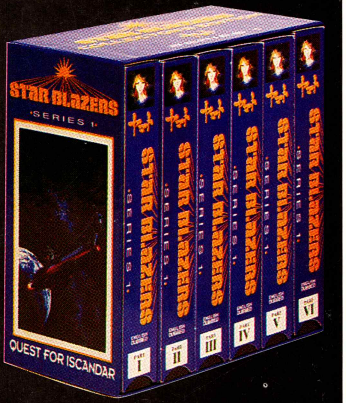

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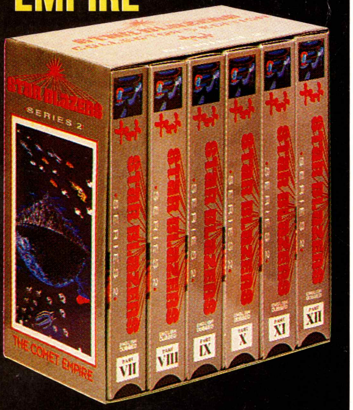

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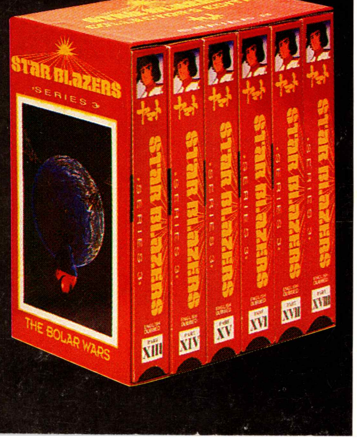

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